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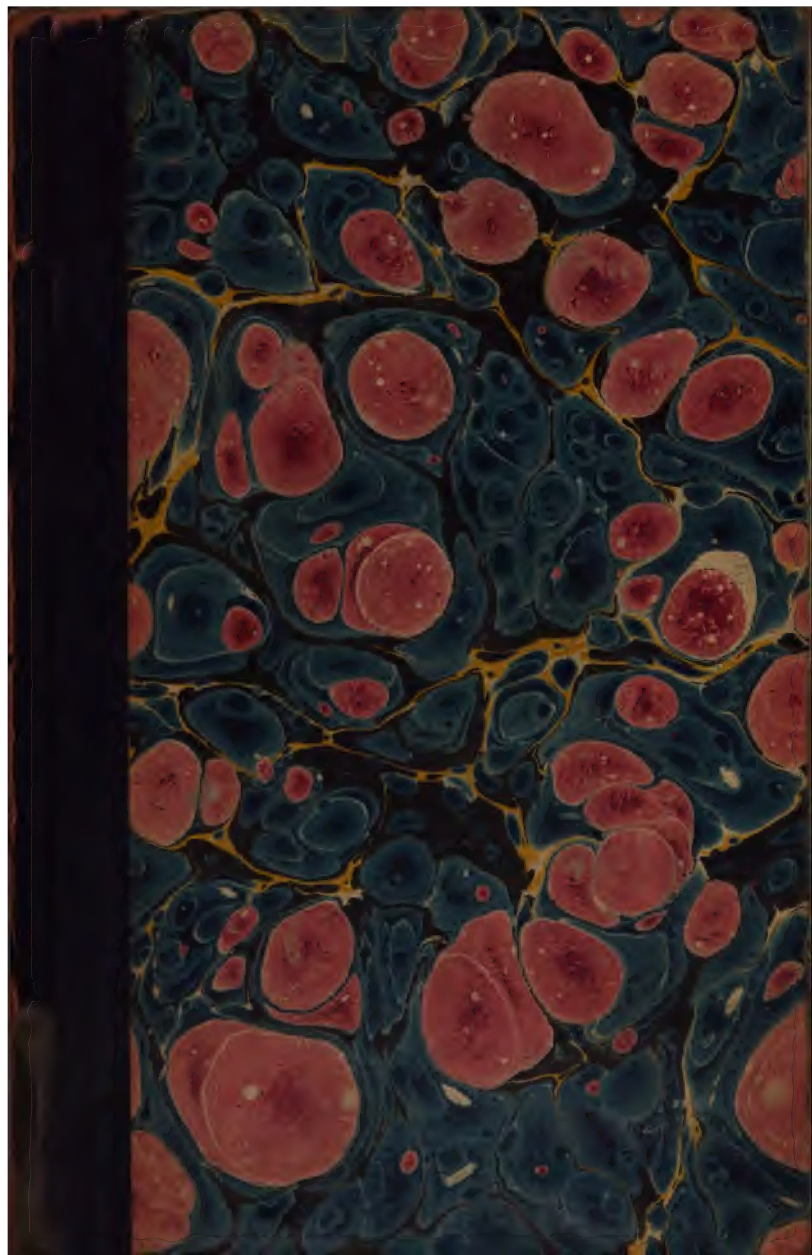
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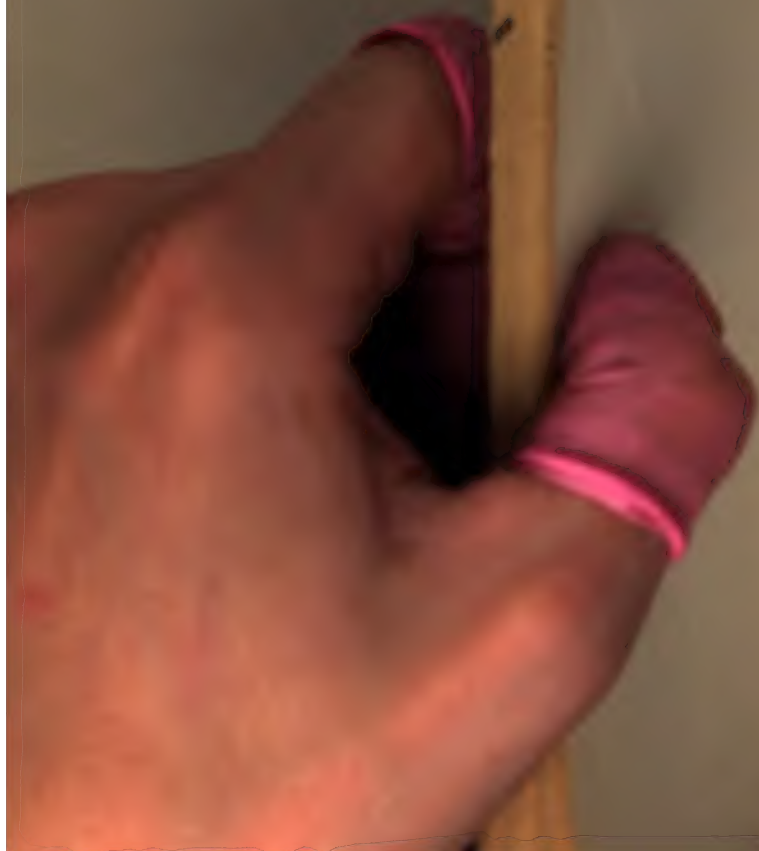
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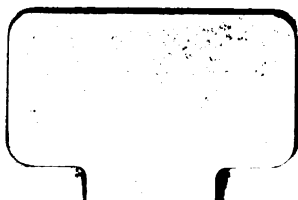
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HOMER'S ILIAD:

BOOKS IX., XVIII.

WITH

CONCISE NOTES, GRAMMATICAL AND EXEGETICAL;

AND

A PAPER ON THE HOMERIC CONTROVERSY.

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PREFACE.

THESE Books complete the portion of Homer appointed for the ordinary Curriculum of the University of Dublin : they are those also generally read in the sister country. The Notes on Books ix. and xviii. are necessarily somewhat more full and critical than those on the first three Books. I can fairly state that I have passed over in silence no difficulty that I was aware of.

Among many flattering notices of the earlier Books, I have been accused of attributing to Heyne explanations which are not to be found in that commentator. The critic, I suppose, was not aware that there are two very different editions by that editor,—a smaller one, intended for the use of schools, &c., in two volumes, frequently reprinted in England; and his great edition in eight volumes, 8vo (Leipsic, 1801). The latter is the work I have regularly consulted.

In the Introduction I have touched upon some of the leading points of the Homeric Controversy, as it rests at present. I have been careful to point out incidentally the erroneous data upon which modern scepticism proceeds, and to show that, as perfection is not to be found in any of the works of humanity, we must not reject, as spurious, portions or passages which present a few inconsistencies or defects.

For this purpose I have availed myself of the work of Col. Mure, the approved champion of the individuality of the "man Homer."

I beg also to express my thanks to Dr. Kennedy for many valuable suggestions.

To insure an accurate, neat, and readable volume at a minimum price has been my object; and I may, I think, fairly say, that in these points, at least, this and its sister volume may safely compete with any.

GEO. B. WHEELER.

29, TRINITY COLLEGE, DUBLIN,
October, 1856.

INTRODUCTION.

ON THE HOMERIC CONTROVERSY.

THE literature connected with Homer and what is called the Homeric question extends to some hundred volumes, annually increasing, as, since the time of Wolf, every scholar of any repute on the Continent, and many in our own country, consider it a point of honour to state their views upon the controversy. Many of the treatises thus produced are characterized by great ingenuity, logical acumen, and critical research; and to state all the different theories propounded, or the arguments on this many-phased controversy, would not only far exceed the space allowed me, but would be practically useless for the student. I have re-read for the purposes of this Introduction the following works. The student who wishes further information will find enough to employ some years of his life, if he consult the authorities quoted in those writers :—

- Wolfii Prolegomena.
- Knightii, W. P., Prolegomena.
- Heynii Dissertatio. Affixed to his 8-vol. edition.
- *Clinton. Fasti Hellenici, Appendix.
- Thirlwall. Hist. Greece. "The Heroic Age," and Appendix.
- *Grote. Hist. Græcæ. Vol. II.
- Muir. Hist. Lit. Græcæ. Vols. I., II.
- *Müller. Hist. Lit. Græcæ. Chaps. I.—VII.
- Coleridge. Introduction to Greek Classical Literature.

Of these works, for the general student I would prefer those marked with an asterisk; and if asked to state what two writers I would recommend, I would decidedly select Grote for the originality and depth of his views, and Müller for his clear and lucid arrangement. In this Introduction, necessarily so brief, I propose to take the following order :—

- A. Nature of the works of the Epic Cycle.
- B. Opinions on Homer's age.
- C. The Wolfian and other theories regarding the composition of the poems.
- D. Mure's arguments against Wolf's theory.
- E. Mr. Grote's theory.
- F. Application of Homeric criticism applied to other writers.

A.—1. It is plain that, prior to the Homeric poems, other poems must have existed. There is no instance on record of an epic poem being produced without antecedent efforts; in fact, it is a necessary condition that poetic lays and legends must have existed among a people prior to the possibility of an Epopee. Moreover, the *Iliad* and *Odyssey*, as they exist, even allowing the retrenchments of Wolf, &c., exhibit a perfection of art and completeness which could not have burst out into existence suddenly; and again, we find in Homer himself allusions to prior lays, with the important fact also noticed, that they were sung as well by professed bards in the halls of princes, as by princes themselves.

2. But these lays are supposed to be distinguished from the Homeric poems, chiefly in this point, that the former contained as subject, merely a single adventure, some one achievement of an individual chieftain or deity; while Homer's poems form an assemblage of the achievements of several actors conducing to the one great end.

3. It is but reasonable to suppose that, on the appearance of the Homeric poems, sung by a regularly trained school of bards, and hallowed by military associations, their former poems would fall into neglect and disappear; while on the contrary, once the Homeric poems became familiar throughout Greece, as well the ardent longing for a knowledge of what preceded and succeeded to the war of Troy, as well as a desire of novelty, would induce poets to compose, as it were, a perfect cycle of poems, completing, on either side, the whole history of the *Iliad* legend. The mass of poems thus formed, including the *Iliad* and *Odyssey*, which serve as the centre and starting-point for the rest, is called the Epic Cycle.

4. The *subjects* of these ancient poems are in the following order:—1. *Theogonia*. 2. War of the giants. 3. *Phoronis*. 4. *Danaïs*. 5. *Hercules*. 6. *Theseus*. 7. Theban war. 8. *Iliad*. 9. *Odyssey*. 10. *Nóστοι*, or poems celebrating the return of the heroes from the Trojan war. But this order is completely reversed in reference to the *poets*—the most ancient poems (*Iliad* and *Odyssey*) describing the events which are nearly the last in order. The *Æthiopis* and the *Ιλίου Πίρσις* are the oldest

(next to the Iliad and Odyssey) whose dates are ascertainable. The author of these (Arktinus) flourished B. C. 776. The poem composed latest was the *Τηλεγονία*, which may be placed about B. C. 566. Thus, excluding the Iliad and Odyssey, the poems of the Epic Cycle seem to have been composed at various periods in the intervals of 210 years.

B.—Four principal opinions existed in ancient times with regard to Homer's age. That of—

I. CRATES, who places him from 78–100 years after the fall of Troy.

II. ARISTOTLE and Aristarchus, who unite in placing his birth at the time of the Ionic migration, and his *ἀκμή* (flourishing period) from 170–200 years after the fall of Troy.

III. APOLLODORUS, who fixes his birth at 240 years, and his *ἀκμή* between 270–300 years after the war of Troy.

IV. HERODOTUS fixes his era at 400 years prior to his own time.

In discussing the age of Homer, we must first fix upon some other dates usually employed. The following epochs are given by Clinton:—

Fall of Troy, B. C. 1127. Usual dates, 1184.

Return of Heracleidæ, 1047. „ 1104.

Ionic migration, 988. „ 1064.

Homer (flourishing period), . 962–927.

Hesiod (about 100 years later), 859–824.

Those who hold that Homer lived before the return of the Heracleidæ rest on the following arguments:—

α'. "In Od. α'. 151, those subjects of song are preferred, which, being recent, are therefore more interesting. This would be in direct opposition to Homer's own practice if the events he related were 400⁹ or 500 years before his time."—Such a casual remark as this, however, is adapted to the circumstances and situation of Telemachus as speaker, the son of one of the chiefs, and supposed to be contemporaneous with the war.

β'. In Od. θ'. 578, "the fall of Troy is represented as a subject of song for future generations. Had the poet lived after the return of the Heracleidæ, that subject would be more interesting, as it more directly and severely affected the general body of the Greeks."—This, however, is but the natural expression of any poet who had adopted the Trojan war for his special theme.

γ'. "Homer is utterly silent as to the return of the Heracleidæ, he would naturally have paid them some compliment had they been lords of Peloponnesus in his time."—Now, Homer has alluded to the return of the Heracleidæ. In Iliad δ'. 40, we have *ὁππότε κεν καὶ ἐγὼ μεμαῶς πόλιν ἐξαλαπάξαι*, where the Schol. has *ἐμφαίνει τὴν τῶν Ἡρακλείδων κάθοδον*.

Moreover, supposing Homer to have been an Ionian, he would

not celebrate the Dorian conquerors and enemies of his race. The only Heracleid chief mentioned in the *Iliad* is Tlepolemus, who had been driven out by his brethren, and who consequently sided with the Æolians, or Achæans.

δ. Mitford thinks that a passage in *v.* 308, fixes the precise time of Homer (i. e. the third generation after the Trojan war) :—*καὶ παῖδες παῖδων τοὶ μετόπισθε γένωνται*. Heyne answers :—"In poetâ et multo magis in vaticinio non tam accurate *παῖδων παῖδες* dici sed *pro omni posteritate et progenie* existimandum est." Besides, Enchelatus in the Æolic migration made himself master of Troy, and put a final end to that unfortunate city. If, then, *παῖδες Αἰνείου* reigned at all, they reigned until their dynasty was overthrown by Enchelatus, grandson of Orestes. The passage marks, therefore, only the extinction of that dynasty in the third generation, but by no means proves that the poet himself lived at that period, and not later.

C.—We have hitherto spoken of Homer as an individual, and of his poem as a united and primal work. A theory, however, was started first by Vico, then glanced at by Bentley, and at length formally stated and illustrated by Wolf, which wholly altered the nature of the subject.

Since Wolf's time there are altogether four different theories on the Homeric question :—

i. The ancient and vulgarly received theory, which is that specially stated by Aristotle, was, that both poems were originally wholes, and both the work of the one author.

ii. The doctrine of the Chhorizontists, or Separators, who supposed the *Iliad* and *Odyssey* to have been the work of two different authors. The Alexandrian grammarians were the chief upholders of this theory. The first stater of this opinion was Xenon, then Hellanicus.

iii. That lays published originally in a separate form were subsequently incorporated into one whole, and that additions were made at various times. This is the theory originally propounded by Bentley and Wolf.

iv. That the *Iliad* was originally a mere sketch or skeleton, but afterwards, in the lapse of ages, and by many separate authors, it was amplified and enlarged into its present form. This is the theory of Hermann and his school.

Stripping the Wolfian theory of all its inconsistencies and contradictions, his main doctrine amounts to this :—1. That the component elements of each poem had not originally any connective unity. 2. Their component parts were not committed to writing until the time of Pisistratus.

At the very outset we see here two questions united which have no necessary union—the original composition of the poems ;

and that of their being committed to writing. The latter point is one of very little importance ; there is no limit natural to the human memory ; instances are produced of as long or longer compositions being retained ; and if we suppose (what is a fact) that a school of bards or reciters was regularly trained to the sole recital of the Homeric poems, and that this was the business of their lives, we may account for the preservation of the poems without a belief in the existence of the art of writing. But it is not so clear that the art of writing was unknown. The Phœnicians at a very early period, indeed many generations before the Trojan war, were familiar with the coasts of the *Ægean Sea*, and carried with them their literature and art. The fact that the very names of the Greek letters are Phœnician is a sufficient proof, not only of their source, but of their antiquity, for, though commerce was in the hands of the Phœnicians at the period of the Trojan war, yet, at a very early period after, they were supplanted by Grecian adventurers. We must conclude that the Phœnician letters were introduced prior to the origin of Greek commercial adventurers and the foundation of Grecian colonies.

Supposing we place Cadmus, the mythic originator of letters, in 1257 (Clinton), this would be, at least, 350 years after the delivery of the Decalogue in writing to the people of Israel. And, even many centuries previously to the giving of the Law, the Babylonians were acquainted with the use of letters and numeral signs. And if we place Homer as early as Lycurgus, the art of writing was known, at least for public purposes, for he directed that his laws should *not be committed* to writing ; a perfectly useless order if the art of writing were unknown.

Wolf states that "the *Iliad* and *Odyssey* were not committed to writing until the time of Pisistratus, or later." This is inconsistent with analogous facts, for, if the poems of Archilochus were committed to writing in 708, as they were, is it likely that the Bible, as it were, of Greece should remain merely in oral tradition ?

Wolf's arguments have been very often admitted without due examination. In some cases they are wholly illogical ; take for instance the following examples :—

I. "The art of writing was unknown to Homer, for he does not mention the art in his writings."

Now, in the first place, the minor is an assumption and a false one ; we maintain that Homer does mention the art of writing, or something very like it, in *γ*. 313, and *ζ*. 169.

But besides, the suppressed premiss is—"whatever art is not mentioned by any writer, is unknown to that writer." Thus the absurdity is manifest, for in this way we could prove that Sir

Walter Scott never heard of a steam-engine, or Longfellow, of the electric telegraph.

H. "Homer's poems were unwritten, for the Cyclic poets did not imitate the unity of his poem."

The minor is again a false assumption; the special object of the Cyclic poets individually was to complete a unity of poetic history.

And the suppressed premiss is—"every poet imitates the poems of the preceding poet:" which is simply absurd.

Or, take even the clear Müller's arguments:—

1. *The silence of Homer.* See above, I.

2. *No credible account of written memorials,* for the laws of Zaleucus were first committed to writing. Yes, the *first laws*, in contradistinction to those of Lycurgus; but we have no right to infer hence the same date for committing poetry to writing.

3. *The rarity of any written historical document.* No doubt, very early written historical documents are rare. The earliest MS. of the New Testament is of the fourth century; does it follow that the Gospels were only conveyed orally until then?

4. *The late introduction of prose composition.* There was no reading class in Greece until the time of Solon; prose is required for a reading class; but *hearing* classes did exist, and for these, recitation from some standard copy was required; we have seen this even in prose respecting the laws of Zaleucus, which were for public information and reference.

5. *The language of the Homeric poems*, i. e. the loss of the *F*. We answer, that the Alexandrine grammarians treated Homer as an Ionic poet, and, considering the *F* to be a purely Æolic letter, consequently ejected it from their revised MSS. when it existed in the more ancient copies.

It is scarcely possible that Homer's poems could be so universally known in Greece, unless they were committed to writing at a very early period. They were thus known long before Pisistratus. Lycurgus carried them into Greece. They were sung at Sicyon before the time of Cleisthenes, 580. Solon introduced their recital at Athens in regular order, which implies some standard or fixed copy: and this recitation was corrected by a prompter, which infers the same.

Pisistratus, indeed, did found a library at Athens, containing not only Homer's works, but also those of the elegiac, iambic, and lyric poets. A similar library was formed at Samos by Polycrates, and as the works of Homer were known at least 200 years before, Wolf's theory is not to be believed, that they were first committed to writing by Pisistratus.

Pisistratus is said, in the favourite authority of Josephus, to have called in the aid of Konkylos, Onomacritus, Zopyrus of

Heraclea, and Orpheus of Crotona. Now, the very idea of joint labour necessitates a written copy. Xenophanes of Colophon and Theagenes of Rhegium (era of Pisistratus) wrote commentaries on Homer:—what! a *written* commentary on an *oral* poem! Even Cicero's expression, "*libros Homeri, antea confusos*," points to a complete collection prior to Pisistratus.

D.—*Mure's Arguments against the Wolfian Theory*.—Mure thus sums up the chief arguments against the modern Wolfian theory:—

- I. All authorities in its favour belong to the Roman period.
- II. All older authorities are against it, or are silent, when, had they known it, they must have alluded to it.
- III. Aristotle quotes the *Iliad* and *Odyssey* as the work of an individual Homer, yet he was intimately acquainted with the literary history of Pisistratus.
- IV. There is not a hint of such a theory among the subtle and inquiring grammarians of Alexandria.
- V. Even the Cyclic writers imitated the work of one writer, Homer, in giving their separate works an individual unity, unless we suppose their unity arises from mere chance.

The second part of the Wolfian theory is, "that the component elements of each poem (*Iliad* and *Odyssey*) had not originally any connective unity." In other words, he maintains that the *Iliad* and *Odyssey* were made up, through the instrumentality of Pisistratus, of several detached poems written in various ages and by different authors.

The question may be conveniently stated under two heads:—

- I. Whether the *Iliad* and *Odyssey* be each the separate work of one person.
- II. Or whether both belong to one author. And in judging of it, we must appeal either to— α' , historical (external); or, β' , internal evidence.

α' . The historical evidence is of three kinds:—

- I. The evidence of the native authors of Greece.
- II. The evidence of ancient tradition.
- III. General probability from the nature of the case.

Now, as regards the first and second heads, the voice of all antiquity is in favour of both poems being composed by a single individual. Not until the comparatively late period of the Alexandrian grammarians was the Separators' doctrine propounded. And as regards the third head,—general probability, in the Wolfian theory three unheard-of phenomena occur:—

- (1.) A legion of separate bards, each singly surpassing the greatest of any other country, but all equal among themselves.
- (2.) All these separate bards, from some unknown and inconceivable influence, selected one of two subjects only.

(3.) All the separate poems of these numerous writers, distinct in age and district, when thrown together, were found to make up a complete and perfect Epopee.

Again, Wolf allows each separate poet minuteness of detail and elegance of finish, while he absurdly denies him the power of combination into a whole.

"One of the main arguments of the Wolfian school is this. Among the writings usually attributed to Homer are found many passages now universally acknowledged to be spurious; it is plain, then, there is no incongruity in supposing that other writers were able to imitate the Homeric style."

Now, rationally the inference is directly the reverse, for why are these passages rejected? Simply because they differ from the usual Homeric style, and, therefore, their writers were not able to imitate Homer.

β. But the most important test is that derived from internal evidence, and this is of two kinds:—

I. *Circumstantial* = objective, derived from a view of the events and manners of the age described.

II. *Personal* = subjective, derived from consideration of the genius and imagination of the poet.

The circumstantial chiefly bears upon the Separators' theory, but even here, at first view, the following absurdities arise from the Wolfian theory:—

(1.) The followers of Wolf quote Homer (whatever they mean by the word) constantly as an undisputed testimony regarding all ancient history (e. g. they cite him as proof for the late introduction of the Hellenic name, &c.), and yet they represent his book as the product of a late age.

(2.) It is quite possible that one Homer might be ignorant of the use of cavalry in war, but it is absurd to suppose that numerous Homers, scattered through seven centuries, would be so.

(3.) It is very strange that out of forty-eight or thirty-six Homers (we will not quarrel about the number), one-half should have chosen Achilles, the other half, Ulysses, as their hero: and that those who chose Achilles should always adopt Mercury as the messenger of the gods; while those who select Ulysses should assign that office to Iris.

(4.) Supposing the Wolfian theory to be true, the following phenomena arise from the secession of Achilles:—

α. All these poets, no matter how diversified in age or genius, adopted only one month, and that of the tenth year, of a war wondrous throughout, as the subject of their poetry.

β. These several poets, Greeks as they were, and influenced by national vanity, strangely selected as their theme the quarrels and consequent disgrace and defeat of their countrymen.

γ'. Again, is it not curious that once the canon of Homer was settled, suppose by Pisistratus, every other author of every time and age selected events, either prior or succeeding to the war of Troy,—while, prior to the canon, all wrote only on that period?

We have thus briefly treated of the three principle questions usually discussed in the Homeric controversy. My ambition will be fully satisfied if I have rendered this somewhat abstruse subject plain to the young student.

E.—Among the latest writers upon the Homeric question, pre-eminently conspicuous is Mr. Grote, whose dissertation occupies a considerable portion of his second volume of the History of Greece. His theory is, that the original poem, the nucleus round which other poems have gathered, related not to the history of the war of Troy, but celebrated solely the achievements of Achilles. In other words, its original title was "The Achilles," not "The Iliad." It was necessary, to confirm this view, that very considerable portions of the poem should be rejected, and this is done with no sparing hand. He maintains that the original work contained only the first, the eighth, the eleventh, down to the twenty-second books inclusive, i. e. in all, instead of twenty-four books, the ancient poem contained but fourteen, the remaining ten having been added by subsequent rhapsodists. He considers that in the above fourteen books we have a continuous, unbroken history, and that, though there is a slight halt in the thread of the narrative in the portion between Books XI. and XXII., where the death of Patroclus is related, yet this is excusable, since it was necessary to effect a revolution in the determination of Achilles. His chief arguments are as follows:—

A. The books from eleven to seven inclusive are rejected because in the first book Zeus swears that he will avenge Achilles, that defeat and disaster shall befall the Greeks, and that the son of Thetis shall be duly honoured; yet nothing is done in furtherance of this, the main design of the poem, throughout these books, occupied as they are with detached and desultory combats.

B. The very first means required to elevate the hero Achilles would naturally be the disablement of the other chieftains, e. g. Agamemnon, Diomedes, and Odysseus, yet this does not take place until the eleventh book.

Mr. Grote then brings forward arguments to prove that the author of the eleventh and following books was wholly unacquainted with the ninth.

C. In the eleventh book, verse 607, Achilles, anticipating a supplicatory embassy from the Greeks, exclaims, *νῦν οἶω περὶ γούνατ' ἐμὰ στήσεσθαι Ἀχαιοῖς*. The author of the eleventh, there-

fore, knew nothing of the suppliant embassy sent the night before, and which supplies the subject matter of the ninth book.

D. Again, the expressions, ἀλλ' ἀκώμεθα θάσσον, ἀκισαὶ τὲ φρίνες ἰσθλῶν (in XIII. 15), is utterly inconsistent with the idea that the attempt to appease Achilles had already been made in vain.

E. In XVI. 50-51, during the assault of the Trojans upon the ships, Achilles declares he will soon force them to take to flight εἰ μοι κρείων Ἀγαμέμνων ἦπα εἰδείη. But this is wholly inconsistent with the ninth book, where Agamemnon is already prostrate before Achilles.

F. There is no hint whatever at any offer of reconciliation on the part of Agamemnon, although there is frequent allusion to the quarrel with that prince, after the death of Patroclus, e. g. XVIII. 108, XIX. 55, 68, 270.

G. The regular and continuous sequence of events is wholly broken up by the intrusion of the ninth book, for in it Agamemnon has made due submission, Achilles is honoured, the Greeks are defeated, an embassy is sent to assuage his wrath, all is fulfilled that Zeus had promised, yet woes are heaped upon the army still, as if nothing of the kind had taken place.

Having thus, to his own satisfaction, established the spuriousness of the ninth book, he proceeds to do away with any weight attached to allusions in the following books to the ninth, and this is effected by citing the Schol. or Aristarchus to authorize their rejection:—

H. At the point where the genuine Book I. has been united to the false Book II., there is considerable awkwardness, for Oneiros' visitation and his false promise produce no effect, since Agamemnon takes a far different line of conduct, and besides, Diomedes is eminently victorious in the fray.

I. Again, where the false Book VII. unites with the genuine Book VIII., there is an incongruity, for there was no need to erect a wall, since the Greeks were as yet fully victorious.

It may be said, however, that there is an allusion to this very wall in the beginning of the twelfth book. This Mr. Grote answers by the remark that the reader or hearer would readily suppose, under any circumstances, that a wall and fosse would have been formed under any circumstances by a besieging army encamped in a hostile country.

Even in the limited portion allowed by Mr. Grote to be genuine, he asserts there is one considerable interpolation. He rejects the whole description of the shield of Achilles as being far too laboured, minute, and lengthy to be written by a poet who appears to have carefully husbanded his resources for Books XI.-XXII.

J. The twenty-third and twenty-fourth books are wholly re-

jected. For, first, the whole exigencies of a coherent poetic scheme were already completed by the death of Hector.

κ. Odysseus and Diomed, who had been previously wounded, suddenly reappear in the twenty-third book, perfectly restored.

ι. Even the ancients have observed various differences in style and manner, and in the application of words, as, e. g. Mercury becomes messenger of the gods instead of Iris, and, *δαίμων*, is prudent, instead of warlike. How far this argument may avail may be seen in note on 53, Book II.

After all this elaborate dissection, Mr. Grote seems not to have convinced himself, for he offers us another alternative. "If," says he, "we must admit but one poem, and accept all as one whole from A to Ω, we must also suppose that a double plot was part of the poet's design, and that, as there is a double plot running through the *Odyssey*, so there is a double story in the *Iliad*,—one relating to the Greeks, the other to the Trojans."

At first view, it appears that by this wholesale mutilation we lose some of the most admired portions of the poem, e. g. the scene upon the city walls, when Helen relates to the Trojan sages the names and achievements of the Grecian heroes. We lose the episode of Diomed and Glaucus, from earliest times reputed one of the happiest efforts of Homer's genius. In the ninth we are deprived of the speeches of the fiery Achilles, the blunt, out-spoken Ajax, the legend-telling, self-commending Phoenix, all so wonderfully characteristic. In the eighteenth the universally admired and frequently imitated shield of Achilles; and the laments and sorrows of the last book. We must hence infer, that other poets could not only equal Homer, but surpass him, and that the finest passages of the *Iliad* are due to alien hands. And by the rejection of the last two books "we have the pleasant satisfaction of leaving the two heroes of the piece, the one a mutilated corpse, the other employed, during the frenzy of his grief, in lacerating the senseless body of his foe."

Mr. Grote's theory, expressed generally, amounts to this—"If from any poem we can abstract a portion not necessarily connected with the main plot of the narrative, or without detriment to the rest, that part was not a portion of the original poem, nor was it written by the same author." This is the suppressed premiss in his reasoning. Consequently, as we can extract the description of the shield of Æneas, the episode of Cacus, and that of Nisus and Euryalus, from the *Æneid*, these were not portions of the original poem, nor was Virgil their author.

We could at once supply a reason why the deeds of other chieftains should be related,—to prove the wondrous prowess of Achilles, and that the success of the Greeks wholly depended on his aid, it was needful that all the other chieftains should have been

engaged, and, though successful in part, yet become conscious that their efforts were unavailing. This also is the reason why, though, after partial success, the erection of the wall and digging of the fosse are mentioned at the close of Book VII.

But his minor premiss is—"Books III.-VII., Books IX. and X., Books XXIII., XXIV., are not connected closely with the poem, nor are they alluded to by the authors of the rest."

How true this assertion is may be seen by the following list of allusions, selected chiefly from Col. Mure's "Conspectus" of the *Iliad* :—

PASSAGES IN BOOKS III.-VII. INCIDENTALLY ALLUDED TO IN
THE OTHER BOOKS.

BOOK	III. 208, <i>sqq.</i> , alluded to in Book	XI. 125, 138, <i>sqq.</i> (cf. VII. 347.)
"	382,	VI. 321.
"	IV. 68,	VII. 69, 347.
"	370,	IX. 34.
"	372,	X. 285.
"	512,	VI. 99, VII. 229, IX. 352, XIV. 366, XV. 721, XVIII. 257, XX. 26.
"	527,	II. 844, VI. 7, X. 434.
"	V. 80,	IV. 438.
"	206,	IV. 127.
"	268, 223,	VIII. 108, XXIII. 291.
"	788,	IV. 512.
"	800,	IV. 372, X. 285.
"	855,	XXI. 396.
"	VI. 7,	IV. 527, II. 844, X. 434.
"	99,	IV. 512.
"	321,	III. 382.
"	415,	I. 366.
"	VII. 69,	IV. 68.
"	229,	IV. 512.
"	347,	III. 203, IV. 68, XI. 125, 138.
"	450,	XII. 6.
"	467,	IX. 72, XXI. 41, XXIII. 747.
"	IX. 18,	II. 6.
"	34,	IV. 370.
"	68,	X. 97, 180.
"	72,	VII. 467.
"	108,	I. 275.
"	120,	I. 213, XIX. 140.
"	352,	IV. 512.
"	650,	XVI. 61.
"	X. 12,	VIII. 509.
"	97, 180,	IX. 68.
"	113,	VIII. 223.
"	265,	IV. 372.
"	424,	IV. 527.
"	XXIII. 175,	XXI. 27, XVIII. 336.
"	188,	XV. 220.
"	277, 283,	XVII. 426, 444, XIX. 409.
"	291,	VIII. 108.
"	560,	XXI. 183.
"	747,	XXI. 41, VII. 467.
"	800,	XVI. 663.
"	826,	I. 366.
"	XXIV. 18,	XXIII. 188, XV. 220.

The references of the last book are comparatively few, for the phasmata of battle had passed from the scene; Patroclus, Hector, were no more; nothing remain but the funeral pyre and the requiem. These subjects are so different from those of the preceding books, that but few coincidences should be expected.

"But no mention is made of the suppliant embassy in the after books;"—granted, that no precise allusion is made to it. Achilles had threatened that, until his *heart* was satisfied, until a full atonement was offered, he would not aid the suffering Greeks. In the heat of angry passion, and the fury of resentment, he treated the embassy with arrogance and pride. Not until his dearest companion had fallen through his obstinate determination, and friendship became the Nemesis of pride, did he give way: meanwhile, what need to allude to an unsuccessful attempt to propitiate him, which would only exasperate already excited feelings?

The incongruity which would result from the close of the poem being fixed at the end of Book XXII. has already been mentioned.

In conclusion, I transcribe a brief paper from Col. Mure (Append. F., vol. I. p. 512), which applies to other poets the same canons of criticism which have been applied to Homer.

F.—"THE SELF-CONTRADICTIONS OF VIRGIL, MILTON, AND
WALTER SCOTT, AS COMPARED WITH THOSE OF HOMER.

"I. At verse 567, *seq.*, of Book II., Helen is represented, during the sack of Troy, as hiding herself in the Temple of Vesta, as shunning alike the presence of victor and vanquished; from each of whom she equally feared the retributive vengeance due to the author of their common disasters; and as apprehensive, above all, of the wrath of her husband, Menelaus. In Book VI. 511, *seq.*, the same Helen is described as having been the accomplice of the Greeks in the stratagem, as having herself given the signal for their issue from their ambush, and as having, with her own hand, opened the gates of the Trojan palace to Menelaus.

"II. At verse 16 of Book II. the wooden horse is said to have been made of *fir*; at 112, it is made of maple wood; and at ver. 186, it is made of oak.

"III. In Book II. 781, the shade of Creusa solemnly announces to Æneas that he is to seek his future destination and seat of empire, 'In Hesperia, and on the banks of the Tiber.' But at

the opening of Book III. we find the hero altogether unconscious of any such prediction, and wandering—

“‘*Incertus quo fata ferant, ubi sistere detur.*’

Soon after, as practical evidence of his ignorance, he lands, and quietly commences the foundation of his new city on the opposite coast of Thrace, a few miles from the Troad; and when in the sequel, Apollo himself (154, *sqq.*, cf. 172) again announces his appointed resting-place to be Hesperia and the banks of the Tiber, he is quite bewildered and astonished at the news.

“IV. The winds employed by Æolus to scatter the Trojan fleet in Book I. 85, *sqq.*, are Eurus, Notus, Africus, and Aquilo; yet Orontes, the noblest victim of the disaster (I. 113), is introduced (VI. 334) in the infernal regions as having fallen a sacrifice to the fury of Auster, a wind which, by reference to the previous text, was altogether guiltless of his death; while the other hero, Leucaspes, here described as drowned on the same occasion, is never mentioned at all in the description of the storm.

“V. By reference to 53, *seq.*, 193, 309, *sqq.*, of Book IV., Æneas left Dido in mid-winter. On his disembarkation, however, in Sicily, a few days afterwards, the description of the green grass and serene sky, of the crowns of leafy poplars, and of the garlands of rosy flowers (Book V. *passim*), plainly indicate that in that island it was already summer, or advanced spring.

“VI. In Book IV. 310, Æneas is described as sailing from Africa with the wind Aquilo; somewhat strangely, as the south, not the north wind, was required for his voyage to Europe. The blunder is corrected by the poet (or compiler of the poem), at the expense of another broad self-contradiction, in VI. 562, where we are told it was Zephyrus. This statement is again contradicted in Book V. 2, and it is now reasserted to have been Aquilo.

“VII. In Book V. 659, the Trojan women, wearied by their long voyage, attempt to burn the fleet, in order to secure a permanent settlement in Sicily. Æneas, in consequence, decides to leave them behind in that island (715). They now implore to be allowed to accompany their male relatives, but Æneas is obdurate, and sails without them (765, *sqq.*) Yet, in the opening of the seventh book, we find the hero's nurse, Cajeta, dying on the voyage to Latium. Soon after (IX. 216, 284), the mother of Euryalus also reappears on the scene; and the poet (217) informs us that this matron alone, of all the Trojan females, had preferred sharing the fortunes of the fleet to abiding by the flesh-pots of Acestes in Sicily,—a flat contradiction, both of his previous notice of Cajeta, and of the statement in Book V. 765, that

the whole of the Trojan women were anxious to proceed, but had been refused a passage by Æneas.

"VIII. In Book x. 496, *sqq.*, Turnus, after killing Paris, appropriates the young hero's belt as the sole trophy of his victory, generously delivering up the body, otherwise unspoiled, to the comrades of the slain chief, who bear it off on his shield. In Book xi. 91, this account is falsified, and the funeral pile of Pallas is said to be decorated with his spear and helmet alone, 'as the rest of his arms,' consequently, shield, cuirass, and greaves, had remained in the possession of Turnus.

"IX. The close of the tenth book leaves the reader in the middle of a great battle, and the concluding lines describe the death of a distinguished Latin warrior by the hand of Æneas:—

"*Undantique animam diffundit in aura cruore.*"

"The eleventh book resumes the interrupted tale in the following manner:—

"*Oceanum interea surgens Aurora reliquit.*"

"The consistency of the poet (or compiler) can here only be saved by assuming this battle to have been fought during the night, and to have been interrupted by the rising sun.

"It is to be regretted that Professors Hermann and Lachmann should not have extended to Virgil also their ingenious researches into the theory of 'Homeric' self-contradiction. Had they done so, they would have proved infallibly the Æneid, by the same conclusive arguments employed in the case of the Iliad, to be a mere cento of popular Roman ballads clumsily strung together by the book-maker of the Augustan age, who vulgarly passes as the poet of the entire Æneid.

"MILTON informs us, that when the Messiah came down from heaven to judge our guilty first parents, after the Fall, Satan, shunning his presence, returned to hell by night (x. 341). On his way he meets Sin and Death on their road to Paradise in the morning (x. 329). After Sin and Death had arrived at Paradise, Adam is represented as lamenting aloud to himself 'through the still night' (x. 846). The ensuing day (supposing day to have now at length really dawned) is afterwards described by the same Adam, in one place, as the day of the Fall (x. 962); in another place it is described as a day several days subsequent to that of the Fall (x. 1050). The creation of man is represented by Milton as a consequence of the vacuity left in heaven by the expulsion of the rebel angels. Yet Satan himself mentions it as

a report rife in heaven before his own rebellion. Elsewhere the angel speaks of 'timorous deer,' before deer were yet timorous, or at least before Adam could understand the comparison.

"WALTER SCOTT, in *Rob Roy* (vols. II. VI. p. 122; VIII. p. 162, third edition, 1818), first describes the adventure in the College Church of Glasgow as on the week-day devoted, according to a Presbyterian custom, to the sacramental fast; but in the sequel the same transaction is made to take place on a Sunday.

"In the *Antiquary* of the same author the scene is laid on the east coast of Scotland; yet in the adventure of the storm on the beach, the sun is seen setting in the sea. Either, therefore (upon Wolfian principles), the sun, in Sir Walter's astronomy, must have set in the east, or this chapter is by a different hand."

G. B. W.

ΟΜΗΡΟΥ ΙΛΙΑΔΟΣ

ΡΑΨΩΔΙΑ Ι.

The Greeks being terrified by the slaughter inflicted by the Trojans, and forced within their entrenchments, Agamemnon, distrusting their courage, convenes the leaders secretly, by night, and proposes sudden flight. Diomede and Nestor dissuade the chieftains from this disgrace, and propose some useful plans for the impending combat.

᾿Ως οἱ μὲν Τρῶες φυλακὰς ἔχον· αὐτὰρ ᾿Αχαιοὺς
θεσπεσίῃ ἔχε φύζα, φόβου κρυδέντος ἑταίρῃ·
πένθει δ' ἀτλήτῳ βεβολήατο πάντες ἄριστοι.
ὥς δ' ἄνεμοι δύο πόντον ὀρίνετον ἰχθυόεντα,
Βορέης καὶ Ζέφυρος, τῷτε Θρήκηθεν ἤγον,
ἐλθόντ' ἐξαπίνης· ἄμυδις δὲ τε κύμα κελαινὸν
κορβύεται· πολλὸν δὲ παρέξ ἄλα φύκος ἔχευαν·
ὥς ἑδαΐζετο θυμὸς ἐνὶ στήθεσσιν ᾿Αχαιῶν.

᾿Ατρείδης δ', ἄχει μεγάλῳ βεβολημένους ἦτορ,
φοῖτα κηρύκεσσι λιγυφθόγγοισι κελεύων,
κλήδην εἰς ἀγορὴν κικλήσκειν ἄνδρα ἕκαστον,
μηδὲ βοᾶν· αὐτὸς δὲ μετὰ πρώτοισι πονεῖτο.
ἶζον δ' εἰν ἀγορῇ τετιηότες· ἂν δ' ᾿Αγαμέμνων
ἵστατο δακρυχέων, ὥστε κρήνη μελάνυδρος,

2. *Θεσπεσίῃ*, "*divinitus immissa*," K. and Vulg. Buttmann (Lex. p. 358), 'a great and terrible flight.' The sense of *εἰπεῖν* being quite lost, and that of *θείος*, *θείος*, indicating superiority, extent. *φύζα* = 'dismay,' as *φόβος* = 'flight.'—3. *βεβολήατο*, ὡς περ δίσταψ, Schol., from the root *βαλ* or *βελ* (ball). The form above always refers to *mental* wounds; *βεβλήατο* to *bodily*.—5. *Θρήκηθεν ἤγον*. Wood hence derived an argument for Homer's birth-place being in Ionia, Thrace lying to the north and west of that country. The wind in this quarter was at a later period called *Thracicus*, but in Homer's age only four winds were named (Falconer, Strab. i. 49). *ἄμυδις*, Æol. for *ἄμα*.—7. *κορβύεται*, 'is crested' with foam (from *κόρυς*) or 'swells,' from *κόρθυς*, *κόρθυς γὰρ ἡ σωρός* (Schol.)

11. *κλήδην* = 'by name.' *ἄνδρα ἕκαστον* = 'each individual separately.' No general summons was to be made, but privately the mem-

ἦτε κατ' αἰγίλιπος πέτρης δνοφερὸν χέει ὕδωρ· 15
 ὥς ὁ βαρυστενάχων ἔπε' Ἀργείοισι μετηύδα·
 ὦ φίλοι, Ἀργείων ἡγήτορες ἡδὲ μέδοντες,
 Ζεὺς με μέγα Κρονίδης ἄτῃ ἐνέδησε βαρεῖν·
 σχέτλιος, ὃς πρὶν μὲν μοι ὑπέσχετο καὶ κατένευσεν,
 ἴλιον ἐκπέρσαντ' εὐτείχεον ἀπονέεσθαι· 20
 νῦν δὲ κακὴν ἀπάτην βουλευσατο, καὶ με κελεύει
 δυσκλέα Ἄργος ἰκέσθαι, ἐπεὶ πολὺν ὤλεσα λαόν.
 οὕτω που Διὶ μέλλει ὑπερμενεῖ φίλον εἶναι,
 ὃς δὴ πολλάων πολλίων κατέλυσε κάρηνας;
 ἡδ' ἔτι καὶ λύσει· τοῦ γὰρ κράτος ἐστὶ μέγιστον. 25
 ἀλλ' ἄγεθ', ὥς ἂν ἐγὼν εἶπω, πειθώμεθα πάντες·
 φεύγωμεν σὺν νηυσὶ φίλην ἐς πατρίδα γαίαν·
 οὐ γὰρ ἔτι Τροίην αἰρήσομεν εὐρυάγνιαν.
 ὣς ἔφαθ'· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
 δὴν δ' ἀνέω ἦσαν τετιγότες υἷες Ἀχαιῶν· 30
 ὀψὲ δὲ δὴ μετέειπε βοὴν ἀγαθὸς Διομήδης·
 Ἄτρεϊδη, σοὶ πρῶτα μαχήσομαι ἀφραδέοντι,
 ᾗ θέμις ἐστίν, ἄναξ, ἀγορῇ· σὺ δὲ μῆτι χολωθῆς.
 ἀλκὴν μὲν μοι πρῶτον ὀνειδίσας ἐν Δαναοῖσιν,
 φὰς ἔμεν ἀπτόλεμον καὶ ἀνάλκιδα· ταῦτα δὲ πάντα 35
 ἴσας' Ἀργείων ἡμὲν νέοι ἡδὲ γέροντες.

bers of the council were separately invited.—14. *μελάνυδρος*, 'dark,' i. e. 'deep.' ὥστε κρήνη, comp. Jeremiah, ix. 1.—15. *αἰγίλιπος*, *αἰγίλιψ*, 'sheer,' 'precipitate,' which even the goats are obliged to abandon.—18. ἄτῃ, 'hath meshed me in heavy disaster,' "quatenus fato, malis fatalibus, aliquis *implicitus* et *irretitus* esse dicitur" (H.), see r. 88.—19. *ὑπέσχετο*, i. e. by the omen he gave at Aulis, β'. 300, 199. The Schol. refers to the deceiving dream-spirit sent by Jove, β'. 6.

30. *ἀνέω*, usually written *ἀνεψ* = *ἄφωνοι*. Schol., Heyne, &c., supposed this word to be an adjective contracted from *ἀνεοί*, and that from *ἀνευ ἰωῆς*, i. e. *φωνῆς*. That *ἀνέω* is an adverb is fully proved by Od. 23, 98, ἡ δ' ἀνεω δὴν ἦστο. Yet Thiersch. (Gr. Gr. 184, § 18) supposes *ἀνεψ* to be contracted from *ἀναοί*. Thus the nom. is *ἀναος* (*ἀναφος*, *ἀναυος*) the original of *ἀναυδος*, but see B.L.—33. ἡ θέμις ἐστίν, 'I will censure thee, in the assembly, where it is my right,' thus Heyne. The Schol. interprets by ὡς δεῖ, ὡς πρέπει = 'as custom requires.' The Vulg. Tr. has *quatenus fas est*. Dübner and other editors read, ἡ θέμις ἐστίν = *quod fas est*, "as far as is safe to venture."—34. ἀλκὴν ὀνειδίσας = 'you first contemned my courage among the Danai.' πρῶτον, 'on a previous occasion,' cf. Il. iv. 870; Heyne reads *πρῶτος* with the same meaning.—35. ταῦτα δὲ πάντα, 'but all this' (i. e. whether

σοὶ δὲ διάνδιχα δῶκε Κρόνου παῖς ἀγκυλομήτεω
 σκήπτρῳ μὲν τοι δῶκε τετιμῆσθαι περὶ πάντων
 ἀλκὴν δ' οὔτοι δῶκεν, ὅτε κράτος ἐστὶ μέγιστον.
 δαιμόνι', οὔτω που μάλα ἔλπει νῆας Ἀχαιῶν 40
 ἀπτολέμονες τ' ἔμεναι καὶ ἀνάλκιδας, ὥς ἀγορεύεις ;
 εἰ δὲ σοὶ αὐτῷ θυμὸς ἐπέσσεται, ὥστε νέεσθαι,
 ἔρχεο· πάρ τοι ὁδός, νῆες δέ τοι ἄγχι θαλάσσης
 ἐστᾶσ', αἷ τοι ἔποντο Μυκῆνηθεν μάλα πολλαί.
 ἀλλ' ἄλλοι μενέουσι καρηκομῶντες Ἀχαιοί, 45
 εἰσόκε περ' Τροίην διαπέρσομεν. εἰ δὲ καὶ αὐτοί,
 φευγόντων σὺν νηυσὶ φίλην ἐς πατρίδα γαίαν·
 νῶϊ δ', ἐγὼ Σθέnelός τε, μαχρησόμεθ', εἰσόκε τέκμωρ
 Ἴλιου εὐρωμεν· σὺν γὰρ θεῷ εἰλήλουθμεν.
 Ὡς ἔφαθ'· οἱ δ' ἄρα πάντες ἐπίαχον νῆες Ἀχαιῶν, 50
 μῦθον ἀγασσάμενοι Διομήδεος ἱπποδάμοιο.
 τοῖσι δ' ἀνιστάμενος μετεφώνεεν ἱππότηα Νέστωρ·
 Τυδείδη, πένρι μὲν πολέμῳ ἔνι καρτερός ἐσσι,
 καὶ βουλῇ μετὰ πάντας ὁμήλικας ἔπλεν ἄριστος·
 οὔτις τοι τὸν μῦθον ὀνόσσεται, ὅσσοι Ἀχαιοί, 55
 οὔδὲ πάλιν ἐρέει· ἀτὰρ οὐ τέλος ἵκεο μύθων.
 ἦ μὴν καὶ νέος ἐσσί, ἐμὸς δέ κε καὶ παῖς εἴης

your taunts be true), the youth and sages of the Argives know. For
 γέροντες some have ἡγήτορες ἢ δὲ μέδοντες, but the insult was greater
 if uttered in the hearing of all.—37. διάνδιχα δῶκε = "e binis alterum
 tibi dedit," see Heyne, from διὰ, ἀνά, δίχα.—40. δαιμόνι', 'infatuate
 man! do you in sooth so confidently believe (ἐλπει) us to be the
 cowards you say we are' (K.).—43. πάρ = παρῑσι, 'the way is open
 for thee.'—45. μενέουσι, see Math. § 178.—46. εἰ δὲ καὶ αὐτοί, scil.
 βούλονται. Nicanor takes εἰ δὲ καὶ as hortative, "age vero et ipsi
 fugient in patriam." The former method is preferable.—47. φευγόν-
 των, 'why, let them fly,' literally, let them be off fugitives; thus Schol.
 Br. ἔστωσαν τῶν φευγόντων. This idiom was adopted into verse by
 the Attics for φευγέτωσαν.—49. σὺν θεῷ, 'with the favour of the deity,'
 as σὺν δαίμονι, λ. 791, cf. "Auguribus agimur divum," Æn. iii. 5.

54. ἔπλεν, for ἐπέλεσο, ἐπέλεο, 'thou art wont to be,' as Hor.:
 "Non tu eras corporis sine animo."—55. ὀνόσσεται, 'censure,' 'blame.'
 Ἀχαιοί, others, Ἀχαιῶν, "genitivo locus est, si quod nomen est adjunc-
 tum, velut in Il. x. 801: ὅσσοι ἔσαν Τρώων ἡγήτορες ἢ δὲ μέδοντες.
 Sin autem ὅσσοι nomini suo ita connectitur, ut nullum aliud ei accedat
 attributum, casus secundus excluditur" (Spitzner).—56. οὐ τέλος ἵκεο
 μύθων, 'you have not reached the main object of our discussion.' τέλος,
 h. l. "est finis quem consilio aut opere aliquo assequi studemus" (Damm.)

ὀπλότατος γενεῆφιν' ἀτὰρ πεπνυμένα βάζεις
 Ἀργείων βασιλῆας, ἐπεὶ κατὰ μοῖραν ἔειπες.
 ἀλλ' ἄγ', ἐγών, δς σεῖο γεραίτερος εὖχομαι εἶναι, 60
 ἐξείπω, καὶ πάντα διίξομαι· οὐδὲ κέ τις μοι
 μῦθον ἀτιμήσει, οὐδὲ κρείων Ἀγαμέμνων.
 ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκείνος,
 δς πολέμου ἔραται ἐπιδημίου, ὀκρυόεντος.
 ἀλλ' ἦτοι νῦν μὲν πειθώμεθα νυκτὶ μελαίνῃ. 65
 δόρπα τ' ἐφοπλισόμεσθα· φυλακτῆρες δὲ ἕκαστοι
 λεξάσθων παρὰ τάφρον ὀρυκτὴν τείχεος ἐκτός.
 κούροισιν μὲν ταῦτ' ἐπιτέλλομαι· αὐτὰρ ἔπειτα,
 Ἀτρεΐδῃ, σὺ μὲν ἄρχε· σὺ γὰρ βασιλεύτατός ἐσσι.
 δαῖνυ δαῖτα γέρουσιν· εἰκοίε τοι, οὔτοι ἀεικέες. 70
 πλεῖαί τοι οἶνον κλισίαι, τὸν νῆες Ἀχαιῶν
 ἡμάτιαι Θρήκηθεν ἐπ' εὐρέα πόντον ἄγουσιν·
 πᾶσά τοι ἐσθ' ὑποδεξίῃ· πολέεσσι δ' ἀνάσσεις.

—61. διίξομαι, 'will discuss it thoroughly,' lit. 'will go through.'—
 62. ἀτιμήσει, others ἀτιμήσει, "at illud est fidentius loquentis et Nestoris personæ imprimis convenit" (Spitzner).—63. ἀφρήτωρ. Arist. Pace. 1097-8. ἀφρήτωρ = without the pale of the Phratrīæ, the clan-ship and family connexion of a πολιτεία. ἀθέμιστος, usually rendered 'lawless,' 'guilty,' but the context seems to favour its literal meaning, 'without the benefit of sacred law,' 'an outlaw.' ἀνέστιος, 'without the ties of home' or household. In the line, then, the three strongest ties which bind men into society, i. e. political relationship, community in religious ritual, and domestic connexions, are denied to the originator of civil war.—64. ὀκρυόεντος, 'which makes men shiver.' κρύος = 'cold,' 'frost.'—65. πειθόμεθα νυκτὶ, 'yield to night's warning.' Virg.: "*Suadent cadentia sidera somnum*."—66. φυλακτῆρες. Kennedy prefers Aristarchus' reading, φυλακτῆρας, quod ad custodes attinet, but φυλακτῆρες ἕκαστοι means the 'outposts,' or 'guards' of the several 'nations.'—67. λεξάσθων. λέξασθαι = *excubias agere*. λέγειν, ἐκλέγειν, *seligare, numerare, in ordinem disponere*, vel ad somnum, vel ad *excubias*. Ken. on θ'. 519. Contracted for λεξάσθωσαν; see above, 47. παρὰ τάφρον = 'along the trench,' i. e. between it and the rampart; see below, 87.—69. σὺ μὲν ἄρχε = do you take the initiative, 'both in furnishing the banquet and calling together the elders.' The Schol. alludes to the Persian custom of discussing measures over their cups, and deciding when sober, see Herod. and Tacit. Germ.—70. δαῖνυ, a syncopated imperative for δαίνυθι, Clarke. The optative form, says Math., § 204. The active is 'to give a banquet,' the middle, 'to feast on a banquet.'—72. Θρήκηθεν. Thrace was anciently celebrated for the richness of its wines; see Virg. Georg. The Greeks also received at Troy the wines of Lemnos; see η'. 467.—73. πᾶσα τοι ἐσθ' ὑποδεξίῃ, 'you have every facility for receiving (enter-

πολλῶν δ' ἀγρομένων, τῷ πείσεται, ὅς κεν ἀρίστην
 βουλὴν βουλευσῇ· μάλα δὲ χρεὼ πάντας Ἀχαιοὺς 75
 ἐσθλῆς καὶ πυκινῆς, ὅτι δῆϊοι ἐγγύθι νηῶν
 καίουσιν πυρὰ πολλὰ· τίς ἂν τάδε γηθήσειεν;
 νύξ δ' ἥδ' ἡ διαρράσει στρατὸν, ἢ σαώσει.

Having stationed guards about the camp, the leaders banquet in the tent of Agamemnon. Nestor proposes an embassy to propitiate Achilles.

ὦς ἔφαθ'· οἱ δ' ἄρα τοῦ μάλα μὲν κλύον, ἥδ' ἐπίθοντο.
 ἐκ δὲ φυλακτῆρες σὺν τεύχεσιν ἐσσεύοντο, 80
 ἀμφὶ τε Νεστορίδην Θρασυμήδεα, ποιμένα λαῶν,
 ἥδ' ἀμφ' Ἀσκάλαφον καὶ Ἰάλμενον, υἱας Ἀρηος,
 ἀμφὶ τε Μηριόνην, Ἀφαρῆά τε Δηίπυρόν τε,
 ἥδ' ἀμφὶ Κρείοντος υἱόν, Λυκομήδεα δῖον.
 ἔπτ' ἔσαν ἡγεμόνες φυλάκων, ἑκατὸν δὲ ἑκάστω 85
 κοῦροι ἅμα στείχον, δολίχ' ἔγχεα χερσὶν ἔχοντες·
 καδ δὲ μέσον τάφρου καὶ τείχεος ἴζον ἰόντες·
 ἔνθα δὲ πῦρ κῆαντο, τίθεντο δὲ δόρπον ἕκαστος.

Ἀτρείδης δὲ γέροντας ἀολλέας ἤγεν Ἀχαιῶν
 ἐς κλισίην, παρὰ δὲ σφί τιθει μενοεικέα δαῖτα. 90
 οἱ δ' ἐπ' ὀνείαθ' ἐτοῖμα προκείμενα χεῖρας ἱάλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 τοῖς ὁ γέρων πάμπρωτος ὑφαίνειν ἤρχετο μῆτιν,

taining) them.' ὑποδεξίη with penult. long, usually written εἴη. πολέ-
 εσσι, Homeric for πολλοῖς.—74. ἀγρομένων, 2nd aor. part. ἀγείρω.—
 75. μάλα δὲ χρεώ, scil. ἰκάνει πάντας Ἀχαιοὺς. The ellipse is sup-
 plied in κ'. 118. χρεῖω γὰρ ἰκάνεται (H.) Yet this construction will
 hardly regulate all passages, e. g. ἐμὲ δὲ χρεῶ γίγνεται νηός (Od. iv.
 684) οὐδὲ τί μιν χρεῶ ἔσται τυμβοχοῆς, Il. xxi. 322. In these in-
 stances the accusative seems to be used in the strict sense of the *locative*.
 Another mode of explaining the construction will be found in Liddell and
 Scott's Lex. art. χρεῶ.—77. τίς ἂν τάδε γηθήσειεν, 'who can rejoice at
 this state of things.'—78. νύξ δ' ἥδ' ἡ διαρράσει, 'this night (i. e. the
 plans adopted this night) shall utterly break up or save our army.'

85. See Virg. *Æn.* ix. 161.—88. κῆαντο. Matthiæ deduces from καὶ
 a future of καίω; others suppose the root to be κάω, fut. κάσω, aor. ἔκησα,
 syncopated ἔκηα. δόρπον, neut.; Il. xix. 298: τεύξεσθαι μέγα δόρ-
 πον.—89. γέροντας, here used in the sense of 'chiefs,' 'advisers,' the
 epithet of *age* being transferred to the peculiar office of sages. Thus the
 Latins use *senatus*, *senator*, although the individual, or collective body
 may be formed of comparatively young men.—91. ὀνείατα, 'viands,'
 'food.' The Schol. had an eye to the derivation, βρώματα τὴν ὀνησιν

Νέστωρ, οὐ καὶ πρόσθεν ἄριστη φαίνεται βουλή·
 δ' σφιν εὐφρονέων ἀγορήσατο καὶ μετέπειν· 95
 Ἀτρεΐδῃ κῦδιστε, ἀναξ ἀνδρῶν Ἀγάμεμνον,
 ἐν σοὶ μὲν λήξω, σέο δ' ἄρξομαι· οὐνεκα πολλῶν
 λαῶν ἔσσι ἀναξ, καὶ τοι Ζεὺς ἐγγυάλιξεν
 σκῆπτρόν τ' ἠδὲ θέμιστας, ἵνα σφίσι βουλευέσθαι.
 τῇ σε χρὴ πέρι μὲν φάσθαι ἔπος, ἠδ' ἐπακουῆσαι, 100
 κρηῆναι δὲ καὶ ἄλλῃ, ὅτ' ἂν τινα θυμὸς ἀνώγῃ
 εἰπεῖν εἰς ἀγαθόν· σέο δ' ἔξεται, ὅττι κεν ἄρχῃ
 αὐτὰρ ἐγὼν ἐρέω, ὥς μοι δοκεῖ εἶναι ἄριστα.
 οὐ γάρ τις νόον ἄλλος ἀμείνονα τοῦδε νοήσει,
 οἶον ἐγὼ νοέω, ἡμὲν πάλαι, ἠδ' ἐπὶ καὶ νῦν, 105
 ἔξετι τοῦ ὅτε, Διογενὲς, Βοιωτὶδὰ κούρην
 χωρμένον Ἀχιλλῆος ἔβης κλισίῃθεν ἀπούρας·
 οὐτὶ καθ' ἡμέτερόν γε νόον· μάλα γάρ τοι ἐγὼ γε
 πολλὰ ἀπέμυθεόμην· σὺ δὲ σὺ μεγαλήτορι θυμῷ
 εἴξας, ἄνδρα φέριστον, ὃν ἀθάνατοί περ ἔπισαν, 110
 ἠτίμησας· ἐλὼν γὰρ ἔχεις γέρας· ἀλλ' ἐπὶ καὶ νῦν

παρέχοντα.—98. ἐφαίνον μῆνιν, 'to weave the threads of thought.'
 The idea has passed to the Latins; cf. Cic. Acad. iv. 48.

97. ἐν σοὶ μὲν λήξω. Cf. Virg.: "A te principium, tibi desinet."—99.
 θέμιστας = the power of pronouncing laws; no written enactments yet
 existed.—101. κρηῆναι δὲ καὶ ἄλλῃ = and to perform also for another
 (his proposal).—102. σέο δ' ἔξεται, = whatsoever plan may be superior
 'will depend on you for accomplishment.' Thus, Hymn ad Cer. v. 6: σέῳ
 δ' ἔξεται δοῦναι βίον = on thee it hangs to give man sustenance. It is
 sufficient to enumerate other modes. "That council will proceed from you,"
 &c., or, "it will depend on you to decide which plan may excel." ἔξεται
 adspirari jubent (Schol.) metaphora a navium retinaculis petita." (Spitzner).—104. νόον = "device," "plan."—106. ἔξεται τοῦ = "still on
 from the time when" = ἐπὶ ἐκ τοῦ χρόνου. Διογενὲς: others have Διο-
 γεγευῆς, genitive, for the usual Διογενεὺς. The older books have Διογενεὺς,
 which was altered on the supposition that the epithet was solely given to
 Achilles. But it is given to Patroclus, to Euripilus, xi. 819, and to Meno-
 laus, xxiii. 294.—108. οὐτὶ καθ' &c., 'not in accordance with my admo-
 nition at least,' cf. α'. 254, 275.—110. ἔπισαν, as was now fully proved
 by the vengeance exacted for him.—112. ἀπεμύθεον (ἀμύθεον).
 Bentley proposed ἀμυσσάμενοι.—115. οὐτὶ (κατὰ) ψεῦδος, or take
 ψεῦδος adverbially, like *Signator falso*, Juv. = you have enumerated my
 insatiate errors in no respect falsely; I have sinned, &c. Heyne enu-
 merates the different meanings of ἀρῇ:—1. The strong impetus of passion.
 2. The goddess who excites the passion. 3. The crime prompted by her;
 and, 4. The feeling of guilt after the perpetration of crime.—116. ἀσάδ-

φραζόμεσθ', ὥς κέν μιν ἀρεσσάμενοι πεπύθωμεν
δῶροισιν τ' ἀγανοῖσιν, ἔπεσσί τε μειλίχοισιν.

Agamemnon, acknowledging his error, yields to the advice of Nestor, and offers to restore Briseis uninjured to Achilles, and to add valuable gifts of compensation.

Τὸν δ' αὖτε προσέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
ὦ γέρον, οὔτι ψεῦδος ἐμὰς ἄτας κατέλεξας. 115
ἁσάμην, οὐδ' αὐτὸς ἀναίνομαι! ἀντί νυ πολλῶν
λαῶν ἐστὶν ἀνὴρ, ὄντε Ζεὺς κῆρι φιλήσῃ·
ὥς νῦν τοῦτον ἔτισε, δάμασσε δὲ λαὸν Ἀχαιῶν.
ἄλλ' ἐπεὶ ἁσάμην, φρεσὶ λευγαλέρσι πιθήσας,
ἅψ' ἐθέλω ἀρέσαι, δόμεναί τ' ἀπερείσι' ἅποινα· 120
ὑμῖν δ' ἐν πάντεσσι περικλυτὰ δῶρ' ὀνομήνῃ·
ἔπτ' ἀπύρους τρίποδας, δέκα δὲ χρυσοῖο τάλαντα,
αἰθωνας δὲ λέβητας ἐξίκουσι, δώδεκα δ' ἵππους
πῆγους, ἀθλοφόρους, οἳ ἀέθλια ποσσὶν ἄροντο.
οὗ κεν ἀλήϊος εἴη ἀνὴρ, ᾧ τόσσα γένοιτο, 125
οὐδέ κεν ἀκτῆμων ἐριτίμοιο χρυσοῖο,
ὅσσα μοι ἠνείκαντο ἀέθλια μώνυχες ἵπποι.
δώσω δ' ἐπὶ γυναικάς, ἀμύμονα ἔργ' εἰδυίας,

μην, "I have erred," that is, "I have misled myself, made myself foolish to my hurt." The passive form generally has the idea not so much of error, as of injury actually suffered (see Butt. Lex. p. 8).—117. *κῆαρ*, "the heart, is in Homer always contracted *κῆρ*, *κῆρι*, and *κῆρι*, as a properispomenon; the latter always for the expression of that which *lies at the heart*, or, *comes from the heart*, commonly united with *περί*, Il. δ'. 46, ν'. 119, except in *ἀνὴρ ὄντε Ζεὺς κῆρι* (perhaps *ὄν Ζεὺς περί κῆρι*), *φιλήσῃ*, Il. ε'. 117."—Thiersch, Gr. Gr. 188, 16. "At venuste admodum videtur *τε* in Agamemnonis *ore*, quod causam continet, cur Achilles gratiam tanti faciat rex" (Spitzner).—119. *φρεσὶ λευγαλέρσι*, "yielding to my destructive passion." Kennedy compares Pyth. iv. 194, *λευκαῖς πιθήσαντα φρεσί*, but notwithstanding Hermann's authority we prefer to render *λευκαῖς* "his bloodless heart," that is, "coward," analogous to our vulgar phrase, 'white-hearted'.—120. *ἅψ'* = 'on the contrary,' (K.) *ἰτερον*, vers. vulg.—122. *ἀπύρους τρίποδας*, Athenæus mentions two kinds of tripods, *ἀπύροι* = 'bowls' used for mixing wine, and never applied to fire. *τάλαντα*, Cf. ψ'. 269, it is here = 'weights,' 'masses,' with no indication of its precise value, as in later times.—123. *αἰθωνας* = 'cauldrons' for warming water, &c. Next line, *αἰθωνες* = 'glittering,' 'brilliant,' *candentes* (cf. Æn. xii. 91).—124. *ἀθλοφόρους*, 'fitted to win prizes,' 'race-horses,' cf. xi. 699.—125. *ἀλήϊος*, 'poor,' lit. 'without corn-land,' from *λήϊον* = *seges*. See β'. 147.—127. *ἠνείκαντο*. See Matth. §

Λεσβίδας, ἄς, ὅτε Λέσβον ἔυκτιμένην ἔλεν αὐτός,
 ἐξελόμην, αἱ κάλλει ἐνίκων φῦλα γυναικῶν. 130
 τὰς μὲν οἱ δώσω, μετὰ δ' ἔσσεται, ἣν τότ' ἀπηύρων,
 κούρην Βρισῆος· καὶ ἐπὶ μέγαν ὄρκον ὁμοῦμαι,
 μήποτε τῆς εὐνῆς ἐπιβήμεναι, ἥδ' ἐμιγῆναι,
 ἧ θέμις ἀνθρώπων πέλει, ἀνδρῶν ἥδ' ἐ γυναικῶν.
 ταῦτα μὲν αὐτίκα πάντα παρέσσεται· εἰ δέ κεν αὖτε 135
 ἄστν μέγα Πριάμοιο θεοὶ δώσωσ' ἀλαπάξαι,
 νῆα ἅλῃς χρυσοῦ καὶ χαλκοῦ νηησάσθω,
 εἰσελθῶν, ὅτε κεν δατεῶμεθα ληϊδ' Ἀχαιοί.
 Τρωϊάδας δὲ γυναῖκας εἰκοσὶν αὐτὸς ἔλῃσθω,
 αἱ κε μετ' Ἀργεῖην Ἑλένην κάλλιστα ἔωσιν. 140
 εἰ δέ κεν Ἄργος ἰκοίμεθ' Ἀχαιῶν, οὐθαρ ἀρούρης,
 γαμβρός κέν μοι ἔοι· τίσω δέ μιν ἴσον Ὀρέστη,
 ὅς μοι τηλύγετος τρέφεται θαλίῃ ἐνὶ πολλῇ.
 τρεῖς δέ μοι εἰσι θύγατρες ἐνὶ μεγάρῳ εὐπῆκτω,
 Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα· 145
 τῶν ἦν κ' ἐθέλῃσι, φίλῃν ἀνάεδνον ἀγέσθω

253, and Jelf. § 362.—128. ἀμύμονα. The Vulg. has ἀμύμονας, but ἔργα is digammated.—129. Λεσβίδας, Achilles, prior to the actual siege of Troy, had carried warfare against the Asiatic islands; see below, 328, 329. αὐτός, 'Achilles himself.'—131. μετὰ δ' ἔσσεται, = and in addition to these shall be Briseis. μετὰ, 'in addition,' for Briseis was of Lyrnessus, not from Lesbos.—132. ἣν . . . κούρην, attraction, as in Virgil's "*urbem quam statuo vestra est*." Aristarchus read κούρη.—135. αὐτίκα, 'at once.'—137. νῆα νηησάσθω, 'let him fill his ship.'—140. μετ' Ἑλένην, next in beauty to the Argive Helen.—141. Ἄργος Ἀχαιῶν, i. e. Peloponnesus. The Achæans of Pthiotis, immigrating with Pelops to Peloponnesus, occupied Laconia, and so far surpassed in prowess, that from them Peloponnesus, though for ages called Ἄργος, derived the epithet 'Achæan.' Strabo, viii. 530. Hence also it is also called Pelasgian, β'. 684. Οὐθαρ ἀρούρης, 'udder,' i. e. 'fatness of the soil' = *ubera terræ* (Georg. ii. 185).—143. τηλύγετος, 'tenderly beloved,' lit. 'the last born,' from τελευτή, γίγνω, τελεεύετος, τηλύγετος, 'when the idea of the *last-born* acquired in the course of usage the definite collateral idea of extreme affection, and even of an injurious excess of it, the idea of the *only child* was necessarily comprehended under it.' See Butt. Lex. p. 512, 513, and Synops. Döderlein derives it from θάλλω, 'to bloom,' τέθηλα, and γένω = 'my blooming son,' θαλερός κατὰ φύσιν. θαλία = 'abundance,' θαλία = *flor*, 'bloom,' from θάλλω.—145. Λαοδίκη, called by the Tragic Electra, as Iphianassa becomes Iphigenia, the myth of whose sacrifice was unknown to Homer (Schol. Br.).—146. ἀνάεδνον, ἔδνα = *munera sponsalia*, the presents given by the suitor to the father of the bride. The large sums

πρὸς οἶκον Πηλῆος· ἐγὼ δ' ἐπὶ μείλια δώσω
 πολλὰ μάλ', ὅσσ' οὐπω τις ἔῃ ἐπέδωκε θυγατρὶ.
 ἑπτὰ δέ οἱ δώσω εὐναιόμενα πτολίεθρα,
 Καρδαμύλην, Ἐνόπην τε καὶ Ἴρην ποιήεσαν, 150
 Φηράς τε Ζαθίας ἥδ' Ἀνθειαν βαθύλειμον,
 καλὴν τ' Αἴπειαν καὶ Πήδασον ἀμπελόεσσαν.
 πᾶσαι δ' ἐγγὺς ἁλός, νέεται Πύλον ἡμαθόεντος.
 ἐν δ' ἄνδρες ναίουσι πολύρρηνες, πολυβοῦται,
 οἳ κέ ἐ δωτίνῃσι, θεὸν ὥς, τιμήσουσιν, 155
 καὶ οἱ ὑπὸ σκῆπτρῳ λιπαρὰς τελέουσι θέμιστας.
 ταῦτά κέ οἱ τελέσαιμι, μεταλλάξαντι χόλοιο.
 δμηθήτω! Ἀΐδης τοι ἀμείλιχος ἥδ' ἀδάμαστος·
 τοῦνεκα καὶ τε βροτοῖσι θεῶν ἔχθιστος ἀπάντων·
 καὶ μοι ὑποστήτω, ὅσπον βασιλεύτερός εἰμι, 160
 ἥδ' ὅσπον γενεῇ προγενέστερος εὐχομαι εἶναι.

Phoenix, Ajax, son of Telamon, Ulysses, and two heralds, depart for the tent of Achilles.

Τὸν δ' ἡμέλβει' ἔπειτα Γερήνιος ἱππότη Νέστωρ·
 Ἀτρεΐδῃ κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
 δῶρα μὲν οὐκέτ' ὄνοστὰ διδοῖς Ἀχιλλῇ ἄνακτι·
 ἀλλ' ἄγετε, κλητοὺς ὀτρύνομεν, οἳ κε τάχιστα 165

thus given by Protesilaus are mentioned above; and virgins, with reference to their attractive, and consequently profitable, appearance are styled ἀλφεισιβόαι, Il. xviii. 596, q. v. A double negative appears in ἀνάειδον, as in ἀνάελπτος. (Lobeck ad Phrynich. 721.) Nitzsch explains by "cui pater dona a sponso accepta reddit." *μεῖλια* = 'dowry' given by the parent to the bridegroom, on the marriage, answering to the later term *προῖξ*. *φέρνη*, the private fortune of the lady, as *δωρίναι* are the presents made by friends to the young couple.—153. *πᾶσαι δ' ἐγγὺς ἁλός, νέεται*, &c., 'All these are situated near the sea, frontier cities of sandy Pylos.' *νέαιος*, contracted for *νέωτατος*, 'most distant,' *ultima*, like *novissima* = *extrema*. The Ven. Schol. has *κεῖται* for *νέαιται*. And some, very badly, deduced *νέαιται* by syncope from *νεναίαιται*.—154. *πολύρρηνες*, = 'rich in flocks,' *ρῆνες γὰρ, οἱ ἄρνες*. (Sch. Br.)—155. *δωτίνῃσι*, free gifts, as *θέμισται* are dues, taxes appointed by legal enactment.—158. *δμηθήτω*, 'let him be appeased! and yield to me, inasmuch as I am the more powerful, and the elder.' "Ab equis domandis metaphora" (Spitz.). Ἀΐδης ἀμείλιχος. Editors comp. Hor. Od. xi. 14, 6: "*Illachrymabilem Plutona*."—160. *ὑποστήτω*, '2nd aor. act. ὑφίσταμαι,' "let him submit himself to me" (K.).—164. *οὐκέτ' ὄνοστὰ* = 'no despicable gifts do you offer.' *διδούς*, 2nd pers. sing. indic.

ἔλθωσ' ἐς κλισίην Πηληϊάδεω Ἀχιλῆος.
 εἰ δ', ἄγε, τοὺς ἂν ἐγὼν ἐπιόψομαι· οἱ δὲ πιθίσθωι.
 Φοῖνιξ μὲν πρόωιστα, Διὶ φίλος, ἡγησάσθω·
 αὐτὰρ ἔπειτ' Αἴας τε μέγας καὶ δῖος Ὀδυσσεύς·
 κηρύκων δ' Ὀδῖος τε καὶ Εὐρυβάτης ἄμ' ἐπίσθων· 170
 φέρτε δὲ χερσὶν ὕδωρ, εὐφημῆσαι τε κέλεσθε,
 ὄφρα Διὶ Κρονίδῃ ἀρησόμεθ', αἶ κ' ἐλεήσῃ.
 ὣς φάτο· τοῖσι δὲ πᾶσιν ἐάδόντα μῦθον εἶπεν.
 αὐτίκα κήρυκες μὲν ὕδωρ ἐπὶ χεῖρας ἔχευαν,
 κοῦροι δὲ κρητῆρας ἐπιστέψαντο ποτοῖο· 175
 νώμῃσαν δ' ἄρα πᾶσιν, ἐπαρξάμενοι δεπάεσσιν·
 αὐτὰρ ἐπεὶ σπείσαν τ', ἐπὶόν θ', ὅσον ἤθελε θυμός,
 ὠρμώντ' ἐκ κλισίης Ἀγαμέμνωνος Ἀτρεΐδαι.
 τοῖσι δὲ πόλλ' ἐπέτελλε Γερῆνιος ἱππύτα Νέστωρ,
 δειδιλλῶν ἐς ἕκαστον, Ὀδυσσῆϊ δὲ μάλιστα, 180
 περὶ ἄν, ὥς πεπύθουεν ἀμύμονα Πηλεΐωνα.

from δίδω. See Bn. Lexil. p. 4.—166. *κλητοῖς*, here only in the *Iliad*, and only once in *Odyssey*, p. 386. See Butt. Lexil. p. 381-5, 'Legatos nominatim lectos a Nestore κλητοῖς vocari plurimi volunt. Posthabendum igitur est κλειτούς' (Spitzner).—167. εἰ δ', ἄγε, a strong form of exhortation. It may be explained elliptically, 'but if such be the case, come.' Others make εἰ the imperative. *ἐπιόψομαι, recensu facto delegam* (K.) lit. 'I will see to these.'—168. Phoenix, owing to his connexion with the infancy of Achilles, is properly selected as the chief of the embassy. The language used by Nestor of Achilles in β'. 306, is a sufficient reason why he took no part in the attempt. As this embassy is not on the part of Agamemnon, but of the Greeks in general, Hodius and Eurybates are selected, not Talithybia.—173. *ἐάδόντα πᾶσιν*, from ἔδω (ἀνδάνω), 2nd aor. *ἔαδον*: perf. 2nd *ἔαδα*, the participle of which is here used intransitively.

175. *ἐπιστέψαντο*. The wine, being much thicker than ours, formed a convex above the lip or brim of the cup. Virgil's *vinum coronare* (*coribus*), is the custom of a later age.—176. *ἐπαρξάμενοι*, 'handing (the cups), having first made a libation from the cups.' Thus Butt., the *ἐπὶ* in *ἐπαρξάμενοι* denotes the approach of the cup-bearer to each guest; *ἀρχόμεναι* = the offering of the first fruits, or = to make an offering first, i. e. before anything else. See Lexil. p. 170. Lid. and Scott render, 'begin with the cups *again*, hand them round again, from left to right, in honour of the gods'—177. *σπείσαν τ'*, Wolf's admirable correction for *σπείσαντ' ἑπ'*.—180. *δειδιλλῶν* = earnestly fixing his eyes on each, *τῷ ὄψει ἰεστῶν* 'ἴλλοι, sunt oculorum anguli, deinde, *oculi*' (Heyne). In his addenda he gives ὁ δῖνος, 'contumelia, obliquis oculis cum contemptu intueri.' Herod. ix. 107.—181. *πεπύθουεν*, Ionic reduplication.

Τὼ δὲ βάτην παρὰ θίνα πολυφλοίσβοιο θαλάσσης,
πολλὰ μάλ' εὐχομένω γαιήοχῳ Ἐννοσιγαίῳ,
ρήϊδίως πέπιθεῖν μεγάλας φρένας Αἰακίδαο.

The envoys are hospitably received by Achilles and Patroclus. Ulysses first speaks, next Phoenix, and last of all, Ajax, but to no purpose; Achilles remaining fixed in his determination to return to Greece.

Μυρμιδόνων δ' ἐπὶ τε κλισίας καὶ νῆας ἱκέσθη· 185
τὸν δ' εὖρον φρένα τερπόμενον φόρμιγγι λιγείῃ,
καλῇ, δαιδαλέῃ, ἐπὶ δ' ἀργύρεον ζυγὸν ἦεν
τὴν ἄρετ' ἐξ ἐνάρων, πόλιν Ἡετίωνος ὀλέσσας·
τῇ ὄγε θυμὸν ἔτερπεν, αἶεδε δ' ἄρα κλέα ἀνδρῶν.
Πάτροκλος δέ οἱ οἶος ἐναντίος ἦστο σιωπῇ, 190
δέγμενος Αἰακίδαην, ὅποτε λήξειεν αἰδῶν.

τὼ δὲ βάτην προτέρω, ἡγείτο δὲ δῖος Ὀδυσσεύς·
στὰν δὲ πρόσθ' αὐτοῖο· ταφῶν δ' ἀνδρῶν σεν Ἀχιλλεύς,
αὐτῇ σὺν φόρμιγγι, λιπὼν ἔδος, ξυθα θάασσεν.
ὥς δ' αὐτως Πάτροκλος, ἐπεὶ ἶδε φῶτας, ἀνέστη. 195
τὼ καὶ δεικνύμενος προσέφη πόδας ὥκυν Ἀχιλλεύς·

Χαίρετον· ἦ φίλοι ἄνδρες ἱκάνετον! ἦ τι μάλα χρεώ·
οἱ μοι σκυζομένῳ περ Ἀχαιῶν φίλτατοί ἐστων.

Ὡς ἄρα φωνήσας προτέρω ἄγε δῖος Ἀχιλλεύς,
εἶσεν δ' ἐν κλισιοῖσι, τάπησί τε πορφυρέοισιν· 200
αἶψα δὲ Πάτροκλον προσεφώνεεν, ἐγγυὺς ἰόντα·

182. τῷ, i. e. Ajax and Ulysses. Phoenix is rather to be considered a protector, from his long intercourse with Achilles, than as a member of the embassy.—183. γαιήοχῳ, 'to Neptune who stays the earth.' The ancients imagined that the sea was the foundation supporting the earth. Dübner compares Ps. xxiv. 2: 'He hath founded it upon the seas, and established it upon the floods.'—184. πέπιθεῖν, *ut ipsi flecterent*.—187. ζυγόν. The transverse bar uniting the two horns or ends of the lyre; in it were fixed the pegs round which the strings were coiled.—189. κλέα ἀνδρῶν, 'the lays of heroes, heroum laudes.' The passage is made use of to prove that detached adventures were recited by individuals from the earliest times.—191. δέγμενος . . . ὅποτε, 'waiting . . . until.'—196. δεικνύμενος, 'welcoming.' Hos duos, data et accepta dextra, salutans" (Damm.) The word evidently comes from δέικα, δεκ-στρα, *dextra*, to point out with the right hand, thence, 'to stretch out the hand,' 'to welcome.'—197. Heyne thus construes: ἡ χρεῖώ μάλα ἱκάνει ἐφ' ὑμᾶς κατὰ τ. "Aliqua in re haud dubie magna necessitas vos urget." See note on verse 76.—200. τάπησί τε πορφυρέοισιν, Heyne remarks that this tapestry must be supposed to be of Phrygian workmanship, obtained either by

Μείζονα δὴ κρητῆρα, Μενoitίου νίε, καθίστα·
ζωρότερον δὲ κέραιε, δέπας δ' ἔντυνον ἐκάστω.
οἱ γὰρ φίλτατοι ἄνδρες ἐμῷ ὑπέασι μελάθρῳ.

Ὡς φάτο· Πάτροκλος δὲ φίλῳ ἐπεπείθεθ' ἑταίρῳ. 205
αὐτὰρ ὅγε κρεῖον μέγα κάββαλεν ἐν πυρὸς αὐγῇ,
ἐν δ' ἄρα νῶτον ἔθηκ' ὄϊος καὶ πίονος αἰγός,
ἐν δὲ σὺδς σιάλοιο ράχιν τεθαλυῖαν ἀλοιφῇ.
τῷ δ' ἔχεν Αὐτομέδων, τάμνεν δ' ἄρα διος Ἀχιλλεύς·
καὶ τὰ μὲν εὖ μίστυλλε, καὶ ἀμφ' ὀβελοῖσιν ἔπειρεν 210
πῦρ δὲ Μενoitιάδης δαῖεν μέγα, ἰσόθεος φῶς.
αὐτὰρ ἐπεὶ κατὰ πῦρ ἐκάη, καὶ φλόξ ἐμαράνθη,
ἀνθρακὴν στορέσας, ὀβελοὺς ἐφύπερθε τάνυσσεν·
πάσσε δ' ἄλδς θεῖοιο, κρατευτῶν ἐπαείρας.
αὐτὰρ ἐπεὶ ῥ' ὤπτησε, καὶ εἰν ἑλεοῖσιν ἔχευεν, 215
Πάτροκλος μὲν σῖτον ἑλὼν ἐπένειμε τραπέζῃ,
καλοῖς ἐν κανέοισιν· ἀτὰρ κρέα νεῖμεν Ἀχιλλεύς.
αὐτὸς δ' ἀντίον ἴζεν Ὀδυσσεύς θεῖοιο,
τοίχου τοῦ ἐτέρουιο· θεοῖσι δὲ θῦσαι ἀνώγει

plunder from the Trojans, or by traffic from other parts of Asia, to which country such manufacture was anciently limited.—203. *ζωρότερον*, 'stronger wine,' i. e. 'for the stranger, a stronger mixture than for himself.'—204. *ὑπέασι*. The better reading seems to be *ὑπ' ἑασι*.—206. *κρεῖον*, 'a flesh-tray,' 'a dresser,' *κρεοδόχον*. Some of the ancients took *κρεῖον* = *κρίας*, others as a 'cauldron.' But the *κρεῖον* serves to hold the meat while being divided, = *τράπεζα μαγειρικῇ*. *ἐν πυρὸς αὐγῇ*, 'in the light of the fire,' in a place illuminated by the light of the blaze.—207. *καὶ*, 'and also' (i. e. *νῶτον*) of a sheep.—208. *σιάλοιο*. Simply 'fat,' 'unctuous'.—212. *κατὰ πῦρ ἐκάη*, 'when the fire had burned down.' "*εἰσακαίεσθαι* de flamma deficiente, materia consumpta" (H.) *φλόξ ἐμαράνθη*, 'and the flame had died away.' The comparison of flame to a flower is common, *πυρὸς ἄνθος*, *Æsch. Prom. Vinc.* "*Flamma flore coorto*," *Lucret.*—213. *ἀνθρακὴν στορέσας*, 'having spread the red embers.' *ὀβελοὺς ἐτάνυσσεν*, 'stretched lengthways over the fire.'—214. *ἄλδς θεῖοιο*, 'precious salt,' *ἐντίμον* (Hesych.) Others, 'sacred,' referring to its use in sacred rites. *κρατευτῶν ἐπαείρας*, 'elevating the spits on their racks or supports,' i. e. crooks on each side of the fire-place, 'bases, quibus verua utrinque imponuntur, statamina: lapides puta utrinque positos' (H.) *Aristarchus* read *ἀπαείρας*, perhaps meaning that they raised the spits from one pair of crooks to another, as greater or less heat was required.—215. *ἑλεοῖσιν* = *τοῖς μαγειρικοῖς τραπέζις*, 'on the trays'; others read *ἐλεοῖσιν*, from *ἐλεῖν*, or *ἔλος*, 'etymologia alia *ἐλεὼν* duxit ab abiegnis lignis,' i. e. 'ἀπὸ λαίνων ἑλὼν,' Hesych. 1, 1171' (Spitzner).—219. *θῦσαι ἀνώγει*, 'to offer the first portion to the gods' = *ἀπάρχασθαι*

Πάτροκλον, δν ἑταῖρον· ὁ δ' ἐν πυρὶ βάλλε θυηλάς. 220
οἱ δ' ἐπ' ὀνείαθ' ἑτοῖμα προκείμενα χεῖρας ἱαλλον.

αὐτὰρ ἐπεὶ πόσιος καὶ ἰδητύος ἐξ ἔρον ἔντο,
νεῦσ' Αἴας Φοῖνικι. νόησε δὲ δῖος Ὀδυσσεύς·
πλησάμενος δ' οἶνοιο δέπας, δαΐδεκτ' Ἀχιλλῆα·

Χαῖρ', Ἀχιλεῦ! δαιτὸς μὲν ἕϊσης οὐκ ἐπιδευεῖς, 225
ἡμὲν ἐνὶ κλισίῃ Ἀγαμέμνονος Ἀτρεΐδαο,

ἡδὲ καὶ ἐνθάδε νῦν· πάρα γὰρ μενοεικέα πολλὰ
δαίνυσθ'· ἀλλ' οὐ δαιτὸς ἐπηράτου ἔργα μέμηλεν·

ἀλλὰ λίην μέγα πῆμα, Διοτρεφές, εἰσορόωντες,
δαίδιμεν· ἐν δοιῇ δὲ σωσέμεν ἢ ἀπολέσθαι 230

νηᾶς ἑυσσέλμους, εἰ μὴ σύγε δύσαι ἀλκήν.

ἔγγυς γὰρ νηῶν καὶ τείχεος αὐλιν ἔθεντο

Τρῶες ὑπέρθυμοι, τηλεκλητοὶ τ' ἐπίκουροι,

κῆάμενοι πυρὰ πολλὰ κατὰ στρατόν, οὐδ' ἔτι φασὶν

σχῆσεσθ', ἀλλ' ἐν νηυσὶ μελαίνῃσιν πεσέεσθαι. 235

θυηλάς = 'primitias.' *θύειν* never means in Homer, 'to sacrifice,' or 'slay,' its primary signification seems to be, 'to kindle a fire;' thence, 'to burn anything by throwing it on the fire;' and thence again, 'to fumigate with incense,' &c. *τοῖχον τοῦ ἐπείρου*, 'at the opposite wall.' The use of the article here approximates to that of the late writers.

222. *αὐτὰρ ἐπεὶ*, &c. They had already supped at Agamemnon's tent, 178. Hence Aristarchus proposed *καὶ ἰδητύος ἄψ' ἐπάσαντο*, but in the semi-civilized heroic age, it would have been deemed neglect not to offer visitors a meal, and an insult not to partake of it.—224. *δαΐδεκτ' Ἀχιλλῆα*, 'pledged Achilles.' *δείκνυμι, δεικνύω*, 'I show,' has in the middle the sense of 'I salute, welcome, drink to;' the original idea was to 'stretch out the hand' or cup towards the individual drunk to, *τὰ ποτηρία τῇ δεξιᾷ ἐκτείνειν*. *δαίδεκτο* is 3rd sing. pluperf., used as imperfect. Some brought this from *δέχομαι*, 'to receive,' 'to welcome;' see note on 196.—225. *οὐκ ἐπιδεύεις*, scil. *ἑσμέν*, 'we are not in want of,' 'we are supplied with,' &c. Another reading is found, *οὐκ ἐπιδεύεις* = *tu non indiges*, but the context favours the former, and *ἐπιδεύεις* is found without a verb in *ε'*. 481.—228. *μέμηλεν*, 'is a deep concern to us,' from *μέλει*, 'it comes home to me.'—230. *ἐν δοιῇ δὲ, σωσέμεν, ἢ ἀπολέσθαι*, &c. We would expect *σώσεσθαι*, but the construction is *ἐν δοιῇ (ἔστι) ὡς ἡμᾶς (ἡ) σώσειν τὰς νῆας, ἢ (αὐτὰς ἀπολέσθαι)*, in discrimine *versatur res, simulne servaturi naves, an esse sint periturae* (Hieyne).—231. *δύσαι ἀλκήν*, 'puttest on thy might,' a met. from putting on armour.—232. *αὐλιν ἔθεντο*, 'have made their night station.' *αὐλιν* = *αὐλή*, whence *αὐλίζεσθαι*, Od. x. 470.—233. *τηλεκλητοὶ* = *τελεκλητοί* = far celebrated, widely renowned, an epithet always of the allies of the Trojans, always with the V. R., *τηλεκλητοί*, 'summoned from

τὰς μὲν τοι δώσει, μετὰ δ' ἔσσεται, ἦν τότ' ἀπηύρα
 κούρην Βρισηός· καὶ ἐπὶ μέγαν ὄρκον ὁμείται,
 μήποτε τῆς εὐνῆς ἐπιβήμεναι, ἥδ' ἐμιγῆναι, 275
 ἢ θέμις ἐστίν, ἄναξ, ἦτ' ἀνδρῶν ἤτε γυναικῶν.
 ταῦτα μὲν αὐτίκα πάντα παρέσσεται· εἰ δέ κεν αὐτε
 ἄστυ μέγα Πριάμοιο θεοὶ δώσω' ἀλαπάξαι,
 νῆα ἄλις χρυσοῦ καὶ χαλκοῦ νηήσασθαι,
 εἰσελθῶν, ὅτε κεν δατεώμεθα ληϊδ' Ἀχαιοί. 280
 Τρωϊάδας δὲ γυναικάς· ἐείκοσιν αὐτὸς ἐλέσθαι,
 αἶ κε μετ' Ἀργεῖην Ἑλένην κάλλισται ἔωσιν.
 εἰ δέ κεν Ἄργος ἰκοίμεθ' Ἀχαιϊκόν, οὐθαρ ἀρούρης,
 γαμβρός κέν οἱ ἔοις· τίσει δέ σε ἴσον Ὀρέστηρ,
 ὅς οἱ τηλύγετος τρέφεται θαλίῃ ἐνὶ πολλῇ. 285
 τρεῖς δέ οἱ εἰσι θύγατρες ἐνὶ μεγάρῳ εὐπῆκτω,
 Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφίανασσα·
 τάων ἦν κ' ἐθέλησθα, φίλην ἀνάεδνον ἄγεσθαι
 πρὸς οἶκον Πηλῆος· ὁ δ' αὐτ' ἐπὶ μέλεια δώσει
 πολλὰ μάλ', ὅσσ' οὐπω τις ἐῖς ἐπέδωκε θυγατρί. 290
 ἑπτὰ δέ τοι δώσει εὐναϊόμενα πτολίεθρα,
 Καρδαμύλην, Ἐνόπην τε καὶ Ἰρὴν ποιήεσσαν,
 Φηράς τε Ζαθέας ἥδ' Ἀνθειαν βαθύλειμον,
 καλὴν τ' Αἰπείαν καὶ Πήδασον ἀμπελόεσσαν.
 πᾶσαι δ' ἐγγυὺς ἀλός, νέεται Πύλου ἡμαθόεντος· 295
 ἐν δ' ἄνδρες ναίουσι πολύρρηνες, πολυβοῦται,
 οἳ κέ σε δωτίνῃσι, θεὸν ὥς, τιμήσουσιν,
 καὶ τοι ὑπὸ σκῆπτρῳ λιπαρὰς τελέουσι θέμιστας.
 ταῦτά κέ τοι τελέσειε, μεταλλήξαντι χόλοιο.
 εἰ δέ τοι Ἀτρεΐδης μὲν ἀπήχθεο κηρόθι μᾶλλον, 300
 αὐτὸς καὶ τοῦ δῶρα· σὺ δ' ἄλλους περ Παναχαϊοὺς
 τειρομένους ἐλέαιρε κατὰ στρατόν, οἳ σε, θεὸν ὥς,
 τίσουσ'· ἥ γάρ κέ σφι μάλα μέγα κῦδος ἄροιο.
 νῦν γάρ χ' Ἐκτορ' ἔλοις, ἐπεὶ ἂν μάλα τοι σχεδὸν ἔλθοι,

follow thirty-six lines, 264-299, repeated from above, 122-157. They are partly again repeated in τ'. 243.—279. νηήσασθαι, scil. κελεύει. In 137 the reading is νηήσασθω.—295. νέεται, see above 153.—300. κηρόθι μᾶλλον, 'the more deeply hated from thy heart' κηρόθι, κηροθεν, ἐκ ψυχῆς, Sch. Br.—304. ἔλθοι. Heyne reads ἐλθῃ, but the optative is preferable.

λύσσαν ἔχων ὀλοήν· ἐπεὶ οὔτινά φησιν ὁμοῖον 305
οἷ ἔμναι Δαναῶν, οὐς ἐνθάδε νῆες ἔνεικαν.

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς.

Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
χρὴ μὲν δὴ τὸν μῦθον ἀπηλεγέως ἀποειπεῖν,
ἤπερ δὴ φρονέω τε, καὶ ὥς τετελεσμένον ἔσται· 310
ὥς μή μοι τρύζητε παρήμενοι ἄλλοθεν ἄλλος.

ἔχθρὸς γάρ μοι κείνος ὁμῶς Ἀΐδαο πύλῃσιν,
ὃς χ' ἔτερον μὲν κεύθῃ ἐνὶ φρεσίν, ἄλλο δὲ εἴπη.
αὐτὰρ ἐγὼν ἔρέω, ὥς μοι δοκεῖ εἶναι ἄριστα·
οὐτ' ἔμελλ' Ἀτρείδην Ἀγαμέμνονα πεισέμεν οἶω, 315

οὐτ' ἄλλους Δαναούς· ἐπεὶ οὐκ ἄρα τις χάρις ἦεν,
μάρνασθαι δηΐοισιν ἐπ' ἀνδράσι νωλεμὲς αἰεὶ.
ἴση μοῖρα μένουντι, καὶ εἰ μάλα τις πολεμίζοι·
ἐν δὲ ἰῇ τιμῇ ἡμὲν κακός, ἡδὲ καὶ ἐσθλός·
κάτθαν' ὁμῶς ὃ, τ' ἀεργὸς ἀνὴρ, ὅ, τε πολλὰ ἔοργός. 320
οὐδὲ τί μοι περὶκειται, ἐπεὶ πάθον ἄλγεα θυμῷ,

309. ἀπηλεγέως, 'without reservation' (ἀπὸ, ἀλέγω, curo) *præcise*, plane sine ulla exceptione (H.) ἀποειπεῖν = 'openly to state,' 'to speak it out,' *plane eloqui* (H.) Others less correctly render by *negare*, in that case τὸν μῦθον will = τὸ χρῆμα.—311. τρύζητε, 'that ye may not murmur, or mutter.' "Factum est verbum ex sono τρύζειν, estque idem quod τρύζειν, above, β'. 814, de sono querulo, omnino de voce compressa, et conquestratione:" Heyne; whose note, however, is "τρύζειν, quod proprie est pullorum avium et palumbium (*gemit turtur ab ulmo*) nunc est *querendo instare*."—312. Ἀΐδαο πύλῃσι, 'the gates of Hades,' i. e. the region of Hades = 'death.'—313. Translated by Sallust, "*aliud clausum in pectore, aliud in lingua promptum habere*. κεύθῃ . . . εἴπη. Others read κεύθει . . . βάζει, but βάζειν is a low term, not fitted for the elevated style of Epic poetry, "deinde subjunctivis opus est, quod Achilles *suam animi sententiam* his declarat" (Spitzner).—316. οὐ τις χάρις ἦν (τις or ἐμοί), 'no gratitude was shown,' &c.—317. δηΐοισιν ἐπ' ἀνδράσι, 'to combat against heroic foes.' Some have μετ' ἀνδράσι, but this would mean 'to fight in company with, or among foes,' see λ'. 442, ε'. 124, 144. Bentley, too anxious to make the syntax perfect, read *μαρναμένοισι*.—320. κάτθαν' ὁμῶς, 'lies equally in death,' alluding to the common tomb built by Agamemnon. Bentley proposed *λάγχαν' ὁμῶς*, "*prædæ partem parem auferre solet*." Hermann, regarding a special force of the aorist, renders *κάτθανε* by *emori potest*. On which Heyne remarks: "Recte, sed usus ille aoristi latet in hoc ipso, quod ille *vim præsentis habet*, nam, 'moriatur et ignavus et fortis,' haud dubie ita dicitur, ut sit, 'potest mori.'"—321. περὶκειται, i. e. nor does any prize specially lie

αἰεὶ ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν.
 ὥς δ' ὄρνις ἀπτῇσι νεοσσοῖσι προφέρῃσιν
 μάστακ', ἐπεὶ κε λάβῃσι, κακῶς δ' ἄρα οἱ πέλει αὐτῇ·
 ὥς καὶ ἐγὼ πολλὰς μὲν αὐπνους νύκτας ἱανον, 325
 ἤματα δ' αἱματόεντα διέπρησσον πολεμίζων,
 ἀνδράσι μαρναμένοις ὄρων ἔνεκα σφετεράων.
 δώδεκα δὴ σὺν νηυσὶ πόλεις ἀλάπαξ' ἀνθρώπων,
 πεζὸς δ' ἑνδεκά φημι κατὰ Τροίην ἐρίβωλον·
 τάων ἐκ πασέων κειμήλια πολλὰ καὶ ἑσθλὰ 330
 ἐξελόμην, καὶ πάντα φέρων Ἀγαμέμνονι δόσκον
 Ἀτρεΐδῃ· ὃ δ' ὅπισθε μένων παρὰ νηυσὶ θεῶσιν,
 δεξάμενος, διὰ παῦρα δασάσκετο, πολλὰ δ' ἔχεσκεν.
 ἄλλα δ' ἀριστήεσσι δίδον γέρα καὶ βασιλεῦσιν·
 τοῖσι μὲν ἔμπεδα κεῖται, ἐμεῦ δ' ἀπὸ μούνου Ἀχαιῶν 335
 εἶλετ', ἔχει δ' ἄλοχον θυμαρέα τῇ παριαύων
 τερπείσθω. τί δὲ δεῖ πολεμιζέμεναι Τρώεσσιν
 Ἀργείους; τί δὲ λαὸν ἀνήγαγεν ἐνθάδ' ἀγέλας

with me more than with others. Some read *πéρι* (= *περισσῶς*) *κεῖται*.—322. *παραβαλλόμενος*, 'risking,' a metaphor from the throw of dice. Similarly *παρθέμενοι*, *Od. i. 255. παρθίσθαι*, *Od. γ'. 74. πολεμίζειν*. Others have *πολεμίζων*, "non autem unum idemque est *πολεμίζειν ψυχὴν παραβαλλόμενος*, et *ψυχὴν παραβαλλόμενος πολεμίζειν*." "Alterum enim significat animi vitæque prodigus bellare, alterum animam belli periculis objicere, sive, ut acute observat Eustath. *παραρρίπτων ἑαυτὸν τῷ πολέμῳ*" (Spitzner).—324. *μάστακ'*, dative from *μάσταξ*, 'in her bill.' This is the meaning of *μάσταξ* in *Od. δ'. 287, ψ'. 76*. Heyne and others, objecting to the absolute use of *προφέρῃσι*, take *μάστακ'* as the accus. in the sense of 'food,' 'a morsel,' and so the Schol. here, *ἡ μεμασμένη τροφή*. But the verb is used absolutely in *Od. μ'. 194*, and the imitation of Juvenal (10, 232) favours the former.—325. *ἱανον*, 'passed,' "est enim *ἱάειν* omnino *διάγειν*, *διατρίβειν*" (H.)—326. *διέπρησσον*, 'passed through,' Ionic for *διαπράσσω*. Buttm. rejects the Schol. derivation from *περάω*, fut. *περάσω*, contracted into *πρήσσω*, see *Lexil. p. 491*.—327. *ὄρων*, 'wives,' from *ὄραres*. I have adopted *μαρναμένοις* (with Ald. ed. 2, 3) for *μαρναμένους*, 'warring on heroes who fought in defence of their wives.' Heyne retains *μαρναμένους*, and refers *σφετεράων* (= *σφῶν*) to the Atridae, "respicit Atridas nisi omnino Achivos."—333. *διὰ . . . δασάσκετο*, an Ionic frequentative from *διὰ-δαίομαι*.—337. *τί δὲ δεῖ*. This is the only passage in Homer in which *δεῖ* occurs; elsewhere he uses *χρή*; thus *Pors. Orest. 659*. But this *δεῖ* is from *δέω*, *δέομαι*=*δέω*, *δενύομαι* (*indigeo*) which are frequent in Homer.—338. *ἀνήγαγεν*, 'led towards the north,' Schol. "Nescio an nimis subtiliter. A litore in altum mare educitur, ἀνάγεται, quælibet

Ἀτρείδης; ἢ οὐχ' Ἑλένης ἕνεκ' ἡϊκόμοιο;
 ἢ μῶνοι φιλέουσ' ἀλόχους μερόπων ἀνθρώπων 340
 Ἀτρεΐδαι; ἐπεὶ, ὅστις ἀνὴρ ἀγαθὸς καὶ ἐχέφρων,
 τὴν αὐτοῦ φιλέει καὶ κήδεται· ὥς καὶ ἐγὼ τὴν
 ἐκ θυμοῦ φίλεον, δουρικτητὴν περ ἑοῦσαν.
 νῦν δ' ἐπεὶ ἐκ χειρῶν γέρας εἴλετο, καί μ' ἀπάτησεν,
 μή μεν πειράτω, εὖ εἰδότος· οὐδέ με πείσει. 345
 ἀλλ', Ὀδυσσεῦ, σὺν σοί τε καὶ ἄλλοισιν βασιλεῦσιν
 φραζέσθω, νήεσσιν ἀλεξέμεναι δῆϊον πῦρ.
 ἢ μὲν δὴ μάλα πολλὰ πονήσατο νόσφιν ἐμεῖο,
 καὶ δὴ τείχος ἔδειμε, καὶ ἤλασε τάφρον ἐπ' αὐτῷ
 εὐρείαν, μεγάλην, ἐν δὲ σκόλοπας κατέπηξεν· 350
 ἀλλ' οὐδ' ὥς δύναται σθένος Ἔκτορος ἀνδροφόνοιο
 ἴσχειν. ὄφρα δ' ἐγὼ μετ' Ἀχαιοῖσιν πολέμιζον,
 οὐκ ἐθέλεσκε μάχην ἀπὸ τείχεος ὀρνύμεν Ἔκτωρ,
 ἀλλ' ὅσον ἐς Σκαιάς τε πύλας καὶ φηγὸν ἴκανε·
 ἔνθα ποτ' οἷον ἔμμινε, μόγις δέ μευ ἔκφυγεν ὁρμήν. 355
 νῦν δ', ἐπεὶ οὐκ ἐθέλω πολεμίζεμεν Ἔκτορι δίῳ,
 αὐρίον ἱρὰ Διὶ ῥέξας καὶ πᾶσι θεοῖσιν,
 νηήσας εὖ νῆας. ἐπὴν ἄλαδε προερεύσω,
 ὄψαι, ἦν ἐθέλησθα, καὶ αἷ κέν τοι τὰ μεμῆλη,
 ἦρι μάλ' Ἑλλήσποντον ἐπ' ἰχθυόεντα πλεούσας 360
 νῆας ἐμάς, ἐν δ' ἄνδρας ἐρεσέμεναι μεμαῶτας·
 εἰ δέ κεν εὐπλοίην δώῃ κλυτὸς Ἐννοσίγαιος,

navis" (H.).—341. *ἐπεὶ, no*, since, &c., "*Nec solos tangit Atreidas iste dolor*" (Virg. *Æn.* vii. 462).—342. *τὴν αὐτοῦ. αὐτοῦ*, the same meaning as *ἐαυτοῦ*, which form was unknown to Homer.—347. *ἀλέξαι*, 'to ward off from.' The ground idea of the verb is, *to have strength*, *to assist* (from *ἀλκή*), and with the accus. 'to ward off,' see Buttm. *Lexil.* p. 548, or *Synops.*—353. *ἀπὸ τείχεος*, 'at a distance from the rampart;' some have *ἀπο* = *ἀποθεν*. *ἐθέλεσκε* = *ἐδύνατο*, on the contrary *δύναται* = *vult*. Od. *α'*. 249.—355. *οἷον ἔμμινε* = *μόνον ἐμέ ὡς ἐν μονομαχίᾳ*, Eust. The Schol. Br. has *ἅπας ἔμμινε*, taking *οἷον* adverbially, 'once only he awaited me.' Heyne proposes to join *οἷον ἔνθα* = *hoc solum loco*, non alibi.—358. *νηήσας εὖ*, 'storing them abundantly,' *σωρεύσας*.—359. *ὄψαι, ἦν ἐθέλησθα*. Some copies have *ἦν κ' ἐθέλησθα*, which Heyne favoured. "*ἦν ἐθέλησθα* rem prorsus incertam et ejus voluntati, de quo sermo est, permissam declarat; illo indicatur cupere aliquem, ut suis precibus sive expectationi satisfaciatur. Itaque ἦν ἐθέλησθα, ἢ ἐθέλῃσι erit: si volueris, si voluerint, αἷ κ' ἐθέλῃσθα, si forte, quod futurum esse speramus aut certe optamus, hoc illud vefacere in animum induxeris" (Spitzner).

ἡματί κε τριτάτῃ Φθίην ἐρίβωλον ἰκοίμην.
 ἔστι δέ μοι μάλα πολλά, τὰ κάλλιπον ἐνθάδε ἔρρων·
 ἄλλον δ' ἐνθένδε χρυσὸν καὶ χαλκὸν ἐρυθρόν, 365
 ἥδ' ἑλκυστὰς ἐϋζώνους, πολίον τε σίδηρον
 ἄξομαι, ἄσπ' ἔλαχόν γε· γέρας δέ μοι, ὅσπερ ἔδωκεν,
 αὐτίς ἐφ' ὑβρίζων ἔλετο κρείων Ἀγαμέμνων
 Ἀτρείδης.—τῷ πάντ' ἀγορευέμεν, ὥς ἐπιτέλλω,
 ἀμφαδόν· ὄφρα καὶ ἄλλοι ἐπισκύζωνται Ἀχαιοί, 370
 εἴ τινα πού Δαναῶν ἐτι ἔλπεται ἑξαπατήσιν,
 αἰὲν ἀναιδείην ἐπιεμένος!—οὐδ' ἂν ἔμοιγε
 τετραλίην, κύνεός περ ἐὼν, εἰς ὧπα ἰδέσθαι·
 οὐδέ τί οἱ βουλὰς συμφράσσομαι, οὐδὲ μὲν ἔργον·
 ἐκ γὰρ δὴ μ' ἀπάτησε καὶ ἤλιτεν· οὐδ' ἂν ἔτ' αὐτίς 375
 ἑξαπάφοιτ' ἐπέεσσιν· ἄλις δέ οἱ! ἀλλὰ ἐκηλος
 ἐρρέτω· ἐκ γὰρ εὖ φρένας εἴλετο μητίετα Ζεύς.
 ἐχθρὰ δέ μοι τοῦ δῶρα, τίω δέ μιν ἐν καρὸς αἴσῃ.
 οὐδ' εἴ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δόλη,
 ὅσσα τέ οἱ νῦν ἐστί, καὶ εἴ ποθεν ἄλλα γένοιτο· 380
 οὐδ' ὅσ' ἐς Ὀρχομενὸν ποτινίσσεται, οὐδ' ὅσα Θήβας

—363. This line is attributed by Socrates (Crito) to the angel who announced his death within three days. Rendered by Cicero, "*Tertia te Pthiae tempestas leta locabit.*"—364. *ἔρρων*, 'wandering hither lucklessly,' "Simpl. pro *ἐρχόμενος*" (H.).—366. *πολίον*, 'brilliant,' 'shining.' *λευκὸν καὶ λαμπρόν*, Schol. A.—371. *ἑξαπατήσιν*, 'deceive me,' scil. by giving me a prize and then depriving me of it.—373. *κύνεος*, 'impudent,' bold as a dog. The audacious character of the dog in eastern countries had passed into a proverb even thus early.—375. *ἀπάτησε*, 'deceived me,' lit. 'led from the right path.'—376. *ἀλλὰ ἐκηλος*, 'but uninterrupted.' Heyne renders by *impune*, but cf. St. Paul, "*Let them alone.*" (from *ἐκ*, *ἔκων*, -ηλος being the adjectival termination; see Buttm. Lexil. p. 283).—377. *εὖ φρένας*, for *οὐ φρένας*, 'his senses.' Other readings are *οἱ* (dat.) *εἶο* = *οὐ*, and *ἔ φρένας* (doubl. accus.), but the preposition requires the genitive.—378. *τίω δέ μιν ἐν καρὸς αἴσῃ*, 'I estimate him at the value of a lock of hair,' i. e. at a trifle, like Lat. *flocci pendere*, &c. The Schol. take *καρὸς* = *θανάτον*, but then the first syllable would be long. Others as *Kāros*, 'a Carian,' i. e. a mercenary, or hiring soldier; but this is open to the same objection, and also that mercenaries were unknown in the Trojan times. The root is evidently *κάρ*. in *κείρω*, &c. "*Εγ καρος, qui et cogitarunt, illud vel phœira pediculus, vel ἐγκέφαλον cerebrum significare arbitrati sunt*" (Spitzner).—381. *ἐς Ὀρχομενὸν*. Orchomenus, the famous town of Boeotia, situate near the lake Copais; see its constitution in Book ii. 663. *ποτινίσσεται*, 'are conveyed to,' i. e. for the purposes of traffic; see above.

Αἰγυπτίας, ὅθι πλείστα δόμοις ἐν κτήματα κεῖται
 αἰθ' ἑκατόμυλοι εἰσι, διηκόσιοι δ' ἄν' ἑκάστας
 ἄνδρες ἐξοιχνεύσι σὺν ἵπποισιν καὶ ὄχεσφιν·
 οὐδ' εἰ μοι τόσα δοίη, δσα ψάμαθος τε κύνις τε, 385
 οὐδέ κεν ὥς ἔτι θυμὸν ἐμὸν πείσει Ἀγαμέμνων,
 πρὶν γ' ἀπὸ πᾶσαν ἐμοὶ δόμεναι θυμαλγέα λώβην.
 κούρην δ' οὐ γαμέω Ἀγαμέμνονος Ἀτρείδασ·
 οὐδ' εἰ χρυσεῖη Ἀφροδίτῃ κάλλος ἐρίζοι,
 ἔργα δ' Ἀθηναίῃ γλαυκώπιδι ἰσοφαρίζοι, 390
 οὐδέ μιν ὥς γαμέω· ὁ δ' Ἀχαιῶν ἄλλον ἐλέσθω,
 ὅστις οἱ τ' ἐπέοικε, καὶ δς βασιλεύτερός ἐστιν.
 ἦν γὰρ δὴ με σώωσι θεοὶ καὶ οἴκαδ' ἵκωμαι,
 Πηλεὺς θήν μοι ἔπειτα γυναῖκα γαμέσσεται αὐτός.
 πολλὰ Ἀχαιίδες εἰσὶν ἄν' Ἑλλάδα τε Φθίην τε, 395
 κοῦραι ἀριστήων, οἷτε πτολίεθρα ῥύονται·
 τάων ἦν κ' ἐθέλωμι, φίλην ποιήσομ' ἄκοιτιν.
 ἔνθα δέ μοι μάλα πολλὸν ἐπέσσυτο θυμὸς ἀγῆνωρ,

Others refer to the donations in the temples (Schol.) The ε of the future is common, but of the present is short, hence we must write with σσ.—382. *Αἰγυπτίας*, a trisyllable.—383. *ἄν' ἑκάστας*. Another writer would have said *ἐκάστην*, but Homer uses always the plural *πύλαι* = "fortes." As *ἐκάστη* has the *ε*, Bentley emended *διηκόσιοι δὲ ἑκαστων*. Heyne ascribes 383, 384 to a rhapsode, as unsuitable to the hurried language of an angry man. The age of Homer cannot be deduced from this passage, as Clarke thought, for Thebes flourished down to the period of Cambyses. The expression *ἐκατόμυλος* is put for a large number simply. Heyne, however, thinks that *πύλαι* is equivalent here to *palatium*, 'the Porte,' *Orientis mores*.—385. *ψάμαθος*. The Schol. render *ψάμαθος*, 'sand of the sea.' *ἄμαθος*, 'sand of the inland plain' (here = *κύνις*), but the words are cognate.—386. *πείσει*. I have restored the future indic.; see vers. 391; others have *πείσει'*, opt. Thiersch reads *πείσαι*, on the ground that ε of the optat. form in -ει is never elided; see Gr. Gr. 164, 4.—394. *γαμέσσεται*. The well-known rule is that *γαμεῖν* = *ducere uxorem*, is used only *de viro*: *γαμεῖσθαι* = *nubere*, of the woman. Here *γαμεῖσθαι* = 'to procure a wife for another,' or, with Ernesti, comparing the Attic usage of the middle voice (e.g. *διδάσκεισθαι*, we may render, 'shall cause me to wed a wife,' *ποιήσει ἐμὲ γαμεῖν γυναῖκα*. Aristarchus proposed to read *μάσσειται*, 'shall seek for.'—395. *Ἑλλάδα*. Helle and Phthia here denote two cities and their tract of territory in Thessaly, under the sway of Achilles.—396. *ῥύονται*. Heyne's canon, that *ῥύομαι* = *seruo, tueor*, has always ὕ long, while *ἔρῳ* = *traho* has ὕ short, led him here to alter the text into οἱ ῥύονται πτολίεθρα.—397. *ἰθὺλωμι*. This is the reading of Aristarchus; the vulg. has

γήμαντι μνηστήν ἄλοχον, εἰκυῖαν ἄκοιτιν,
 κτήμασι τέρπεσθαι, τὰ γέρων ἐκτῆσατο Πηλεΐδης. 400
 οὐ γὰρ ἐμοὶ ψυχῆς ἀντάξιον, οὐδ' ὅσα φασὶν
 Ἴλιον ἐκτῆσθαι, εὐναιόμενον πτολίεθρον,
 τοπρὶν ἐπ' εἰρήνης, πρὶν ἔλθειν νῆας Ἀχαιῶν
 οὐδ' ὅσα Λαῖνος οὐδὸς ἀφῆτορος ἐντὸς ἔργει,
 Φοῖβου Ἀπόλλωνος, Πυθοῖ ἐνι πετρῆεσσι. 405
 ληῖστοι μὲν γάρ τε βόες καὶ ἵφια μῆλα,
 κτητοὶ δὲ τρίποδες τε καὶ ἵππων ξανθὰ κάρηνα·
 ἀνδρὸς δὲ ψυχὴ πάλιν ἔλθειν οὔτε λείσθη,
 οὐθ' ἔλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἔρκος ὀδόντων.
 μήτηρ γάρ τέ μέ φησι θεά, Θέτις ἀργυρόπεζα, 410
 διχθαδίας Κῆρας φερέμεν θανάτοιο τέλοσδε.
 εἰ μὲν κ' αὖθι μένων Τρώων πόλιν ἀμφι μάχωμαι,
 ὤλετο μὲν μοι νόστος, ἀτὰρ κλέος ἄφθιτον ἔσται·
 εἰ δέ κεν οἴκαδ' ἵκωμι φίλην ἐς πατρίδα γαίαν,
 ὤλετό μοι κλέος ἐσθλόν, ἐπὶ δηρὸν δέ μοι αἰὼν 415
 ἔσσεται, οὐδέ κέ μ' ὦκα τέλος θανάτοιο κιχείη.
 καὶ δ' ἂν τοῖς ἄλλοισιν ἐγὼ παραμυθησαίμην,
 οἴκαδ' ἀποπλεῖν· ἐπεὶ οὐκέτι δῆτε τέκμωρ
 Ἴλίου αἰπεινῆς· μάλα γάρ ἔθεν εὐρύοπα Ζεὺς
 χεῖρα ἐῖν ὑπέρεσχε, τεθαρσῆκας δὲ λαοί. 420

ἐθέλομι.—399. εἰκυῖαν, 'congenial,' "quae alias θυμῷ εἰκνύα" (H.)—
 404. ἀφῆτορος, 'the archer Apollo,' from ἀφίναϊ ἰούς (Schol.) Yet
 Hesychius has ἀφήτορία = μαντεία, and Aristarchus rendered ἀφήτωρ by
 ὁμοφήτωρ = "universal prophet."—406. ληῖστοί, 'can be acquired by
 plunder,' κτητοί, 'can be won as prizes,' "ad certaminum praemia spectat"
 (H.) Others render κτητοί by *pratio parables*.—408. λείσθη. Heyne
 has λήισθη, which arose from a vain care for the metre, editors think-
 ing that the short vowel should necessarily suffer elision.—411. φέρειν
 . . . τέλοσδε, 'a twofold fate leads me on to the end caused by death,'
 φέρειν = ἀγεῖν.—412. ἀμφι μάχωμαι, i. e. fight against the city, round
 its walls. ἀμφιμάχωμαι, una voce, is only said of the *defender*, not of
 the assailant, Heyne. Against this last, Spitzner cites Il. xvi. 78,
 στρατὸν ἀμφιμάχονται.—414. The reading of MSS. is εἰ δέ κεν οἴκαδ'
 ἵκωμαι ἐς πατρίδα γαίαν, violating the metre. Grotius proposed ἵκωμι
 φίλην, but the aor. ἵκον never occurs in Homer with the first syll. short.
 Heyne thinks ἰών has dropped out of the line (see γ'. 128, Od. ζ'. 153,
 &c.), and reads, εἰ δέ κε Φοῖκον ἵκωμαι ἰὼν ἐς πατρίδα γαίαν. Spitzner
 and Buttm. adopt the conjunctive, ἵκωμι.—416. κιχείη, the optative,
 κιχείη = the subjunctive.—419. ἔθεν = ἀντή, for Ἴλιόν is feminine.—
 420. χεῖρα ἔην ὑπέρεσχε, i. e. 'shielded,' 'defended me,' ὑπερασ-

ἀλλ' ὑμεῖς μὲν ἰόντες, ἀριστήεσσιν Ἀχαιῶν
 ἀγγελίην ἀπόφασθε· τὸ γὰρ γέρας ἐστὶ γερόντων·
 ὄφρ' ἄλλην φράζωνται ἐνὶ φρεσὶ μήτιν ἀμείνω,
 ἣ κέ σφιν νῆας τε σὴν καὶ λαὸν Ἀχαιῶν
 νηυσὶν ἐπι γλαφυρῆς· ἐπεὶ οὐ σφισιν ἦδε γ' ἐτοίμη, 425
 ἦν νῦν ἐφράσσαντο, ἐμεῦ ἀπομηνίσαντος.
 Φοῖνιξ δ' αὖθι παρ' ἄμμι μένων κατακοιμηθῆτω,
 ὕφρα μοι ἐν νήεσσι φίλην ἐς πατρίδ' ἔπηται
 αὔριον, ἣν ἐθέλῃσιν· ἀνάγκη δ' οὔτι μιν ἄξω.

Ὡς ἔφαθ'· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ, 430
 μῦθον ἀγασσάμενοι· μάλα γὰρ κρατερῶς ἀπέειπεν.
 ὁψὲ δὲ δὴ μετέειπε γέρων ἱππηλάτα Φοῖνιξ,
 δάκρυ' ἀναπρήσας· περὶ γὰρ διέ νηυσὶν Ἀχαιῶν·

Εἰ μὲν δὴ νόστον γε μετὰ φρεσὶ, φαίδιμ' Ἀχιλλεῦ,
 βάλλεαι, οὐδ', ἔτι πάμπαν ἀμύνειν νηυσὶ θοῇσιν 435
 πῦρ ἐθέλεις αἰδήλον, ἐπεὶ χόλος ἔμπεσε θυμῷ·
 πῶς ἂν ἔπειτ' ἀπὸ σείο, φίλον τέκος, αὖθι λιποῖμην
 οἶος; — σοὶ δέ μ' ἔπεμπε γέρων ἱππηλάτα Πηλεΐδης
 ἥματι τῷ, ὅτε σ' ἐκ Φθίης Ἀγαμέμνονι πέμπεν
 νῆπιον, οὐπω εἰδὸθ' ὁμοίου πολέμοιο, 440

πίζειν, Schol.—422. ἀπόφασθε = 'openly announce,' declare without reservation.—425. ἐτοίμη, 'successful, accomplished,' Od. θ'. 384: ἣ δ' ἄρ' ἐτοίμα τέτυκται—exitum habent, vera sunt (H.).—426. ἀπομηνίσαντος, 'since I still continue in my anger.' "ἀπὸ vim habet continuandi et persistendi in ira" (H.)

433. ἀναπρήσας, 'bursting into tears.' The two radical and distinct ideas of πρήθω are:—1st, to *burn anything*; 2nd, to *spittle, pour out*. See Buttm. Lexil., who maintains that the verb has originally these two separate and distinct senses, from a twofold root. See Lexil. p. 454, and note on 496.

435. οὐδ' ἔτι πάμπαν, Heyne has οὐδέ τι, "sed primum nec Græcis multum profuisset, si Achilles paululum defendent ab hostium flammis classem, neque iis, quæ de abitu suo jactaret Pelides, hæc satis essent congrua, quæ quem ita sint, longe aptius, credo, dicet Phoenix: *Siquidem redeundi concilium certum est, nec jam ullo modo hostiles ignes a navibus arcere placet*" (Spitzner).—436. αἰδήλον, 'consuming;' from ἰδεῖν, we have ἰδηλός, thence αἰδηλός, lit. 'making invisible,' and thence 'consuming,' 'destructive.' See Buttm. Lex. p. 50.—440. ὁμοίου πολέμοιο, 'in war of equal hazard,' ἐν ᾧ ὁμοίος πᾶσι καὶ ἴσος ὁ κίνδυνος, Hesych. cf. σ'. 309. Heyne renders: 'pugna cujus seu fortuna seu virtus utrinque par aut similis est.' There is really no element in the word denoting *hazard* or *peril*; it is simply the Ionic form of ὁμοίος, applied to war, death, or

οὐδ' ἀγορέων, ἵνα τ' ἄνδρες ἀριπρεπέες τελέθουσιν.
 τοῦνεκά με προέηκε, διδασκόμεναι τάδε πάντα,
 μύθων τε ρήτῃρ' ἔμεναι, πρηκτῆρά τε ἔργων.
 ὥς ἂν ἔπειτ' ἀπὸ σείο, φίλον τέκος, οὐκ ἐθέλοιμι
 λείπεσθ', οὐδ' εἴ κέν μοι ὑποσταίῃ θεὸς αὐτός, 445
 γῆρας ἀποξύσας, θῆσειν νέον ἢ βῶντα,
 οἶον ὅτε πρῶτον λίπον Ἑλλάδα καλλιγύναικα,
 φεύγων νείκεα πατρός Ἀμύντορος Ὀρμενίδαο·
 ὃς μοι παλλακίδος περιχώσατο καλλικόμοιο·
 τὴν αὐτὸς φιλέεσκεν, ἀτιμάζεσκε δ' ἄκοιτιν, 450
 μητέρ' ἐμήν· ἥ δ' αἰὲν ἐμὲ λισσέσκετο γούνων,
 παλλακίδι προμιγῆναι, ἵν' ἐχθήρειε γέροντα.
 τῇ πιθόμην καὶ ἔρεξα πατὴρ δ' ἐμὸς αὐτίκ' οἴσθεις,
 πολλὰ κατηρᾶτο, στυγεράς δ' ἐπεκέκλετ' Ἐρινῦς,
 μήποτε γούνασιν οἷσιν ἐφέσσεσθαι φίλον υἱόν, 455
 ἐξ ἐμέθεν γεγαῶτα θεοὶ δ' ἐτέλειον ἐπαράς,

age, and from the accident that there are *evils*; hence the scholiastic and usual rendering of 'destructive', 'direful.' The ε of the penult. is here long, by the effect of accent, says Hermann, p. 81. Bentley reads *ομοῖόφι πτολέμοιο*.—443. Cf. Cic. de Orat. 111, 16: Phœnix, . . . se a Peleo patre Achilli juveni comitem esse datum dicit ad bellum, ut illum efficeret *oratorem verborum actoremque rerum*.—445. *ὑποσταίῃ*, 'should assure me,' *ὑπόσχηται*, 'should undertake.' A met. from stooping under a load to receive it on the back.—446. *νέον*, Aristarchus took adverbially, for *νεωστὶ ἢ βῶντα*. Zenodotus, substantively = *juvenem*, and reads then *τοῖον ὅτε*. *Ἀποξύσας*, from *ξύω*, 'with evident reference to the rough and wrinkled skin, which must be, as it were, *scraped off*.' Buttm. Lexil. p. 159.—448. *φεύγων*, &c. Of the following narrative Heyne justly remarks:—'*Sensu rudiorum hominum, vix tam indignum et atrox facinus hoc visum arbitror, inprimis cum ad ulciscendam matris injuriam susceptum esset*. Graviores Patriarcha de filiis suis conqueritur.'—452. *ἵν' ἐχθήρειε γέροντα*, 'that she might detest the aged man,' *ἐχθαίρειν τινά* is in Homer = *odisse*, *ἐχθεσθαί τινι*, *odio esse*.—453. Sosigenes (a grammarian), in order to represent the character of Phœnix as unsullied, and to make Homer accord with Euripides, who supposes his Phœnix innocent, read *τῇ οὐ πιθόμην, οὐδ' ἔρεξα*, but this shows little knowledge of heroic feeling, and spoils the metre.—454. *Ἐρινῦς*, Heyne has *Ἐριννῦς*, but see Blomf. Prom. Vinc. 53.—455. *γούνασιν οἷσιν*, on the lap of Amyntor, i. e. 'ne proles unquam contingat Phœnici,' Spitz. *ἐφέσσεσθαί*, 'that he (Amyntor) will never seat,' cf. Od. π'. 443: *ἐμὲ . . . Οδυσσεύς πολλὰκι γούνασιν οἷσιν ἐφισσάμενος*, and see Buttm. Irr. v. Obs. (2. *εἰσα*, in note). From *ἐφίω*, 'to make another sit.'—456. *ἐπαράς*, 'imprecations,' nearly the same as *ἀράς*. The accent shifts in the other

Ζεὺς τε καταχθόνιος καὶ ἐπαινή Περσεφόνεια.
 ἔνθ' ἐμοὶ οὐκέτι πάμπαν ἐρητύετ' ἐν φρεσὶ θυμός,
 πατὴρ δὲ χωομένοιο, κατὰ μέγαρον στρωφᾶσθαι.
 ἢ μὲν πολλὰ ἔται καὶ ἀνεψιοὶ ἀμφὶς ἰόντες 460
 αὐτοῦ λισσόμενοι κατερήτουν ἐν μεγάροισιν·
 πολλὰ δὲ ἴφια μῆλα καὶ εἰλίποδας ἔλικας βοῦς
 ἔσφαζον, πολλοὶ δὲ σύες θαλίθοντες ἀλοιφῇ
 εὐόμενοι ταγύνοντο διὰ φλογὸς Ἥφαίστοιο·
 πολλὸν δ' ἐκ κεράμων μέθυ πίνετο τοιοῦτον γέροντος. 465
 εἰνάνυχες δέ μοι ἀμφ' αὐτῷ παρὰ νύκτας ἱανον·
 οἱ μὲν ἀμειβόμενοι φυλακὰς ἔχον· οὐδέ ποτ' ἔσβη

compound, *κατάρα*.—457. *ἐπαινή*, Heyne renders 'awful,' *ἐπίφοβος*, considering *αἰνός* to be but another form of *δεινός*. Buttmann, remarking that this epithet is only given to Proserpine when in connexion with Pluto (elsewhere *ἀγανή*) separates the component parts of the word, καὶ ἐπ' αἰνή Περσεφόνεια, i. e. 'and moreover, the renowned Proserpine.' Heyne objects to the whole verse, "*Ζεὺς ἐπιχθόνιος* seriois *avi* esse videtur et Teletarum loquendi usum redolet." The following four verses are found in no MSS., nor are they noted by the Schol. They were first introduced by Bergler, then by Barnes, Wolf, Valcknaer, Payne Knight, and the Tauchnitz editor:—

τὸν μὲν ἐγὼ βούλευσα κατακτάμεν ὀξὺ χαλκῷ.
 ἀλλὰ τις ἀθανάτων παῦσεν χόλον· ὅς ῥ' ἐνὶ θυμῷ
 δῆμον θῆκε φάτιν καὶ δνειδεία πόλλ' ἀνθρώπων,
 ὥς μὴ πατροφόνος μετ' Ἀχαιοῖσιν καλεοίμην.

460. *ἀμφὶς ἰόντες* is the reading of Aristarchus; the usual text before his time had *ἀντίωοντες*.—461. Join *κατερήτουν αὐτοῦ* = *ibi, in domo* (H.) 462. *εἰλίποδας*, 'The oxen stamping with their feet,' a quality which made them peculiarly fitted for treading out the corn: Buttmann, *Lexil.* p. 267. Schneider and Passow reject this, and render it, 'trailing heavily with their feet.' Gray, who had an artist's eye for nature, seems to intimate another rendering: 'The lowing herd *wind* slowly o'er the lea,' alluding to the tortuous course of oxen wending homewards from the pasture. The epithet *ἔλικες* cannot be satisfactorily explained; it is one of those words, says Heyne, 'quorum vera vis exolevit, nec aut usu aut analogia tuto constitui potest;' deriving it from *ἐλίζε*, cognate with *εἰλίσσω*, he makes it an epithet of the *horas* = *cornua inflexa*, like the *cornu cornibus* of Virgil. One ancient gloss strangely interprets it *μέλανες*, and this has even been transferred also to the expression *ἐλίκωπες*.—464. *εὐόμενοι*, 'singed, were then spitte'd.' Heyne maintains that *εὔειν* = *ustulare* (nam pilos ac setas mactatorum animantium ustulabant, non aqua fervente evellebant, cf. Od. ε'. 426, 427), *ταγύνειν* is to stretch on the spit for the purpose of roasting = *assare*. They first singed the meat, and then spitte'd it.—466. *παρὰ νύκτας ἱανον*, i. e. *παριάνον*,

πῦρ, ἕτερον μὲν ὑπ' αἰθούσῃ εὐερκέος αὐλῆς,
 ἄλλο δ' ἐνὶ προδόμῳ, πρύσθεν θαλάμοιο θυράων.
 ἀλλ' ὅτε δὴ δεκάτῃ μοι ἐπήλυθε νύξ ἑρεβεννή, 470
 καὶ τότε ἔγω θαλάμοιο θύρας πυκινῶς ἀραρυίας
 ῥήξας ἐξήλθον, καὶ ὑπέρθορον ἐρκίον αὐλῆς
 ῥεῖα, λαθὼν φύλακάς τ' ἄνδρας δμῳάς τε γυναικάς.
 φεύγον ἔπειτ' ἀπανευθε δι' Ἑλλάδος εὐρυχόροιο,
 Φθίην δ' ἐξικόμην ἐριβώλακα, μητέρα μήλων, 475
 ἐς Πηλῆα ἄναχθ'. ὁ δέ με πρόφρων ὑπέδεκτο,
 καὶ με φίλησ', ὥσει τε πατὴρ δν παῖδα φιλήσῃ
 μούνον, τηλύγετον, πολλοῖσιν ἐπὶ κτεάτεσσιν·
 καὶ μ' ἀφνειὸν ἔθηκε, πολὺν δέ μοι ὥπασε λαόν·
 ναῖον δ' ἐσχατιὴν Φθίης, Δολόπεσσιν ἀνάσσω. 480
 καὶ σε τοσοῦτον ἔθηκα, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
 ἐκ θυμοῦ φιλέων· ἐπεὶ οὐκ ἐθέλεσκες ἂμ' ἄλλῃ
 οὔτ' ἐς δαῖτ' ἵεναι, οὔτ' ἐν μεγάροισι πάσασθαι,
 πρὶν γ' ὅτε δὴ σ' ἐπ' ἐμοῖσιν ἐγὼ γούνεσσι καθίσσας,
 ὕψον τ' ἄσαιμι προταμῶν καὶ οἶνον ἐπισχών· 485
 πολλάκι μοι κατέδευσας ἐπὶ στήθεσσι χιτῶνα,
 οἶνου ἀποβλύζων ἐν νηπιέῃ ἀλεγεινῇ.

here, 'to pass the night,' *exigere noctem*, non dormire (H.)—468. αὐλῆς. The whole court-yard (αὐλή), was surrounded by a wall or fence (ἔρκος, ἐρκίον), ornamented by a portico (αἰθούσῃ); within this enclosure was a larger palace (δόμος), and also the separate dwelling of Phoenix, a hut or cottage (θάλαμος). This θάλαμος had a vestibule, πρόδομος, under which a fire was kindled at night to prevent the escape of Phoenix through the darkness.—473. δμῳάς, feminine, δμῶας, would be οἱ δμῶες (H.)—477. φάησ', 'befriend me,' amanter me exceptit (H.)—478. τηλύγετον, . . . πολλοῖσιν ἐπὶ κτεάτεσσιν, 'to inherit his large possessions,' ἐπὶ, denoting destination, object.—480. The Dolopeans are only mentioned here in Homer. They do not occur even in the catalogue.—481. τοσοῦτον, 'to such an age,' *te tam adultum reddidi* (H.) Eustathius, otherwise, 'I trained you to be as valiant as you are.'—483. πάσασθαι from πάσσομαι (to taste lightly), not from παύομαι (*posideo*). For τηλυγετός see note on verse 143.—485. ὕψον = πᾶν τὸ ἐσθιόμενον, ὕψον καλεῖται. (Schol.) Here the word προταμῶν favours Apion, who renders ὅψον = 'meat,' κρέας. ἄσαιμι, 'feed thee abundantly,' see Butt. Lexil. p. 24, sqq. (from ἄδω, *to satiate*, whence ἄτος = 'satiabie,' and ἄτος = 'insatiable').—486. "Multum opere consumunt viri docti in loco hoc vel impugnando vel defendendo per similes locos. Sufficere poterat non nostro sensu hæc esse dijudicanda: nec probanda hæc aut placitura essent, si nostro tempore scriberentur" (H.)—487.

ὥς ἐπὶ σοὶ μάλα πόλλ' ἔπαθον καὶ πόλλ' ἐμόγησα,
 τὰ φρονέων, ὃ μοι οὔτι θεοὶ γόνον ἐξετέλειον
 ἐξ ἐμεῦ· ἀλλὰ σὲ παῖδα, θεοῖς ἐπιείκελ' Ἀχιλλεῦ, 490
 ποιεύμην, ἵνα μοι ποτ' αἰεκέα λαιγὸν ἀμύνης.
 ἀλλ', Ἀχιλεῦ, δάμασον θυμὸν μέγαν· οὐδέ τί σε χρὴ
 νηλεὲς ἦτορ ἔχειν· στρεπτοὶ δέ τε καὶ θεοὶ αὐτοί,
 τῶν περ καὶ μείζων ἀρετὴ τιμὴ τε βίη τε.
 καὶ μὲν τοὺς θυέεσσι καὶ εὐχολῆς ἀγανῆσιν, 495
 λαιβῇ τε κνίσσῃ τε, παρατρωπῶσ' ἄνθρωποι
 λισσόμενοι, ὅτε κέν τις ὑπερβῇ καὶ ἁμάρτη.
 καὶ γάρ τε Λιταὶ εἰσι Διὸς κοῦραι μεγάλοιο,

ἀποβλύζων, 'spurting out.' "Dictum alias de aquis ebullientibus vel salientibus." Idem "φλύω, eodem usu." ἐν νηπιέῃ ἀλεγενῇ, 'in childhood's troublous way:' ἐν νηπιέῃ, est per infantiam, aut infantie more, νηπιώς, sic que ἀλεγεινῇ est, quæ molestias aliis creat" (Heyne). οἶνον ἀποβλύζων, thus join: 'nam οἶνον καταδεύειν dici nequit' (Spitz.) —490. ἀλλὰ σὲ. The enclitic is accented because strongly emphatic, and δεικτικῶς.—491. ὑπερβῇ for ὑπερβῆ (βαίνω) 'to transgress, injure.' Some read ὑπερβῆ, i. e. ὑπερβαίη.—498, &c. Here follows the most ancient allegorical personification (for that cited by Heyne from Herod. vi. 83, 3, is evidently moulded from this). Reduced to its plain meaning, it amounts to this. A man under the influence of sudden and strong passion (Ἄρη) does a violence and a wrong: but soon a better feeling comes, and, repenting of the injury, he supplicates the wronged for pardon. Ἄρη is elevated to a deity, so his entreaties become daughters of Zeus, for Zeus is the avenger of the suppliant (Od. i. 270). But the suppliant advances slowly, timidly, and with faltering step; his brow is furrowed with remorse and care; through shame he looks askance and sidelong, and so these attributes proper to the suppliant are transferred to the deified personification of his prayers, and the Λιταὶ are χῳλαι τε, ῥυσαὶ τε, παραβλῶπεις τ' ὀφθαλμῷ. The injured man, who reveres the aggressor's prayers and pardons him at his entreaty (ὅς μὲν τ' αἰδέσεται κοῦρας Διὸς). These goddesses benefit in turn, and forgive him, too, when, prompted by violent passion, he in his turn does a wrong; but in the case of him who listens not to his enemies' prayers, they entreat Zeus, their sire, to visit him with blind and heedless passion (τῷ Ἄρην ἅμ' ἔπεσθαι), that he also, agonized by remorse, may pay the penalty of an unforgiving heart. Thus far for the leading idea of the allegory; now for the expressions:—The Λιταὶ are χῳλαι, 'lame of foot,' διὰ τὸ βραδείως καὶ μόλις προσιέναι, 'a man is slow to ask forgiveness for his insult.' Sudden passion is vehement and stout-limbed σθενέρῃ καὶ ἀρτίκους. They are ῥυσαι (υ long) 'ut mœrorem pœnitentiæ præs se ferant; quo consumptum corpus squalet: squalor autem proprius mœrentium.' They are διστραμμέναι 'quia pœnitentiæ pudore vix audent attollere oculos adversus eos quos injuria affecerunt' (H.) One word more; here Ἄρη

χωλαί τε ῥυσαί τε, παραβλῶπές τ' ὀφθαλμῷ
 αἶ ῥά τε καὶ μετόπισθ' Ἄτης ἀλέγουσι κιοῦσαι. 500
 ἢ δ' Ἄτη σθεναρὴ τε καὶ ἀρτίπος· οὐνεκα πάσας
 πολλὸν ὑπεκπροθείει, φθάνει δέ τε πᾶσαν ἐπ' αἶαν,
 βλάπτουσ' ἀνθρώπους· αἶ δ' ἐξακέονται ὀπίσσω.
 ὅς μὲν τ' αἰδέσεται κούρας Διὸς ἄσσον ἰούσας,
 τὸν δὲ μέγ' ὦνησαν, καὶ τ' ἔκλυνον ἐνζαμένοιο· 505
 ὅς δέ κ' ἀνήνηται, καὶ τε στερεῶς ἀποείπῃ,
 λίσσονται δ' ἄρα ταίγε Δία Κρονίωνα κιοῦσαι,
 τῷ Ἄτην ἅμ' ἐπεσθαι, ἵνα βλαφθεὶς ἀποτίσῃ.
 ἀλλ', Ἀχιλεῦ, πόρε καὶ σὺ Διὸς κούρησιν ἐπεσθαι
 τιμὴν, ἥτ' ἄλλων περ ἐπιγνάμπτει νόον ἐσθλῶν. 510
 εἰ μὲν γὰρ μὴ δῶρα φέροι, τὰ δ' ὀπισθ' ὀνομάζοι
 Ἀτρείδης, ἀλλ' αἰὲν ἐπιζαφελῶς χαλεπαῖνοι,
 οὐκ ἂν ἐγωγέ σε μῆνιν ἀπορρίψαντα κελοίμην
 Ἀργείοισιν ἀμυνέμεναι, χατέουσί περ ἔμπης·

is represented as *ἀρτίπους*, firm of foot, while, in τ'. 92, we have τῆς μὲν θ' ἀπαλοὶ πόδες; but in this last passage reference is made to the soft and noiseless tread with which judicial blindness comes upon a man. ("Illa habet pedes molles, sine strepitu incedentes.") In this place it is of Ἄτῃ, in the character of a man's own passionate outburst, the poet speaks; and we should remember that all myths and symbolical legends may be altered at will by poets, to suit the requirements of each several story. For the personification of Ate cf. Herod. cited above (vi. 86, 3):—

"Ὀρκου πάϊς ἐστὶν ἀνώνυμος, οὐδ' ἐπὶ χεῖρες,
 οὐδὲ πόδες, κραιπνὸς δὲ μετέρχεται, εἰσόκε πᾶσαν
 συμάρψας ὀλέσῃ γενεὴν καὶ οἶκον ἅπαντα.

500. ἀλέγουσι, used absolutely as in Od. τ'. 154: διὰ δμῶας, κύνας, οὐκ ἀλέγουσας, "They, following behind Ate, are fraught with care" (H.) Modern edit. prefer to join ἀλέγουσι κιοῦσαι, "are anxious to follow after Ate."—501. Ἄτῃ. The goddess Ate, here personified, and combining the two ideas of *misfortune* and *poverty*. See Butt. Lex. p. 10.—502. Join φθάνει βλάπτουση. Heyne, following Zenodotus, has φθάνει, as the penult. in such verbs is generally long; but comp. 21, 262, where it is short. It is always shortened by the Attics.—503. ἀποείπῃ, 'reject their prayer,' "rejecerit, haud admiserit" (H.) See ver. 809, τὸν δὲ, δὲ in apodosis. Heyne reads τόνδε.—503. βλαφθεὶς, "injured," scil. by doing wrong upon another. ἀποτινῇ, scil. τὴν ποινὴν.—509. πόρε, &c., 'concede this, that respect may attend the daughters of Zeus.'—514. Ἀργείοισιν . . . χατέουσι, 'to defend the Argives earnestly entreating aid.' "χατεῖν nunc non est indigere, sed desiderare, postulare, optare, vid. Od. β'. 249, Od. λ'. 349" (H.)—

νῦν δ' ἅμα τ' αὐτίκα πολλὰ διδοῖ, τὰ δ' ὀπισθεν
 ὑπέσθη, 515
 ἄνδρας δὲ λίσσεσθαι ἐπιπροέηκεν ἀρίστους,
 κρινάμενος κατὰ λαὸν Ἀχαιϊκόν, οἵτε σοὶ αὐτῷ
 φίλτατοι Ἀργείων τῶν μὴ σύγε μῦθον ἐλέγξης,
 μηδὲ πόδας· πρὶν δ' οὔτι νεμεσσητὸν κεχολῶσθαι.
 οὔτω καὶ τῶν πρόσθεν ἐπενθόμεθα κλέα ἀνδρῶν 520
 ἡρώων, ὅτε κέν τιν' ἐπιζάφελος χόλος ἴκοι·
 δωρητοὶ τε πέλοντο, παρὰρρήτοί τ' ἐπέεσσιν.
 μέμνημαι τόδε ἔργον ἐγὼ πάλαι, οὔτι νέον γε,
 ὥς ἦν· ἐν δ' ὑμῖν ἐρέω πάντεσσι φίλοισιν.
 Κουρῆτες τ' ἐμάχοντο καὶ Αἰτωλοὶ μενεχάρμαι 525
 ἀμφὶ πόλιν Καλυδῶνα, καὶ ἀλλήλους ἐνάριζον.
 Αἰτωλοὶ μὲν, ἀμννόμενοι Καλυδῶνος ἑραννῆς·
 Κουρῆτες δέ, διαπραθέειν μεμαῶτες Ἄρηι.
 καὶ γὰρ τοῖσι κακὸν χρυσόθρονος Ἄρτεμις ὤρσεν,
 χωσαμένη, ὃ οἱ οὔτι θαλύσια γουνῷ ἀλώης 530
 Οἰνέως ῥέξ· ἄλλοι δὲ θεοὶ δαίνυνθ' ἑκατόμβας·
 οἷη δ' οὐκ ἔρρεξε Διὸς κούρη μέγαλοιο,
 ἧ λάθετ', ἧ οὐκ ἐνόησεν· ἄασατο δὲ μέγα θυμῷ.

518. ἐλέγξης, 'do not reject,' μὴ ἀποδοκιμάσῃ (Schol. A.)—520. κλέα, 'the legends,' i.e. the *præ*-Homeric narratives of single adventures.
 —522. δωρητοί, 'won by gifts,' δώροις πειθόμενοι (Schol. Br.)—
 523. The following narrative is very probably derived from a more ancient poem. The Ætolians had expelled the Curetes from their country, and consequently feuds were frequent between them. Here the Curetes, whose metropolis was Pleuron, are represented as besieging Calydon, the city of the Ætolians.—523. μέμνημαι, τόδε ἔργον ὥς ἦν, so construe, for μέμνημαι is followed by a genitive.—525. Κουρῆτες. The Schol. so accentuate, probably to distinguish the proper name from the κούρητες Ἀχαιῶν.—526. ἀμφὶ πόλιν Καλυδῶνα, 'round the city Calydon,' ἀμφὶ = *περὶ*.—530. θαλύσια, 'first fruits,' *primitiæ*. *ἰορτή*, ἐν ᾗ τὰς ἀπαρχὰς τοῖς θεοῖς ἐπιθύουσι τῶν καρπῶν (Schol.) γουνῷ ἀλώης, 'in a fertile portion of his vineyard,' = ἐν ἀλωῇ. γουνὸς καλοῦσι τοὺς γονίμους τόπους (Apoll. Lex.) A few derive the word from γονὸν, and render it 'in an elevated portion of,' &c.—531. ῥέξ = *operatus*, others read ἔρξ', ἄλλ'. "Promiscue quidam ῥέξαι et ἔρξαι de sacris faciendis et aliis rebus, quæ quis perpetrât, apud poetas dicuntur. Attamen illud sacrorum proprium est, hoc facinorum" (Spitzner).—533. ἧ λάθετ', ἧ οὐκ ἐνόησεν, 'either he forgot to do so (having intended it), or he did not think of it at all, certainly, however he grievously erred in heart.' ἧ οὐκ, pronounced as one syllable, as in the Tragic, ἄασ-

ἡ δὲ Χολωσαμένη, διον γένος, Ἰοχέαιρα,
 ὥρσεν ἐπὶ χλοῦνην σὺν ἄγριον, ἀργιόδοντα, 535
 δς κακὰ πόλλ' ἔρδεσκεν ἔθων Οἰνῆος ἀλωήν·
 πολλὰ δ' ὄγε προθέλυμνα χαμαὶ βάλε δένδρεα μακρά,
 αὐτῇσιν ῥίζησι καὶ αὐτοῖς ἀνθεσι μήλων.
 τὸν δ' υἱὸς Οἰνῆος ἀπέκτεινεν Μελέαγρος,
 πολλέων ἐκ πολίων θηρήτορας ἄνδρας ἀγείρας 540
 καὶ κύνας· οὐ μὲν γάρ κ' ἐδάμη παύροισι βροτοῖσιν.
 τόσσοις ξην, πολλοὺς δὲ πυρῆς ἐπέβησ' ἀλεγεινῆς.
 ἡ δ' ἄμφ' αὐτῷ θῆκε πολὺν κέλαδον καὶ αὐτήν,
 ἄμφι σὺδς κεφαλῇ καὶ δέρματι λαχνήνenti,
 Κουρήτων τε μεσηγὺ καὶ Αἰτωλῶν μεγαθύμων. 545
 ὄφρα μὲν οὖν Μελέαγρος Ἀρητίφιλος πολέμειεν,
 τόφρα δὲ Κουρήτεσσι κακῶς ἦν· οὐδ' ἐδύναντο
 τεύχεος ἔκτοσθεν μέμνειν, πολέες περ ἰόντες.
 ἀλλ' ὅτε δὴ Μελέαγρον ἔδν χόλος, ὅστε καὶ ἄλλων
 οἰδάνει ἐν στήθεσσι νόον πύκα περ φρονούντων· 550

σαστο, with σσ, for the antepenult is short.—534. διον γένος, the same as Διων γένος, 'offspring of Zeus.' Some Schol. refer this, as a vocative, to Achilles.—535. ὥρσεν ἐπὶ χλοῦνην, &c., ὥρσεν ἐπὶ, i. e. ἐκώρσεν; others write ἐπὶ χλοῦνην = χλόην = in herba excitant. But χλοῦνην is the same as χλοῖνην, 'frequenting the grassy marsh, or field,' from χλόη 'grass.'—536. Join ἔρδεσκεν ἔθων, 'habitually injured,' &c. ἔθων = "facere aliquid ex more" (H.) And so in π'. 260, of the wasps which boys habitually persecute, οὗς παῖδες ἐριδμαίνουσιν ἔθοντες. Others render ἔθων by 'frequenting it,' διατριβὴν ποιούμενος, "in locis iis commoratus, habitans." So Sch. A. B. Vict. Heyne prefers the former.—537. προθέλυμνα, 'utterly,' 'wholly,' funditus, ἐκ θελέμων, ἐκ θεμελίων.—538. ἀνθεσι μήλων. Koeppen remarks that, as the boar-hunt took place in autumn, after the vintage (see verse 530), the trees could not be in flower, so he interprets ἀνθη μήλων = *præstantissima poma*. To this Heyne replies that, though ἀνθος sing. is used to denote the 'flower' or 'excellence' of anything, the plural ἀνθη is not. He supposes that "aliquando bonus dormitat Homerus." But such exactness is not to be looked for in a poet. Bothe ingeniously proves from Pliny (H. N., 16, 27), that the *malus silvestris*, 'wild apple,' flowered twice a year.—543. ἄμφ' αὐτῷ, i. e. concerning the boar and the trophies which in the next line are specified.—547. κακῶς ἦν, 'it fared ill with the Curetes,' like Lat. *male fuit*. See above, 324.—548. τεύχεος ἔκτοσθε μέμνειν, 'dared not remain even outside their own city Pleuron.' "Curetes ita attriti sunt, ut intra urbem suam, Pleuronem, recipere se cogerentur" (Heyne). When Meleager refused his aid, the Ætolians in turn were pent up within their walls. Others refer the words to the inability

ἦτοι ὁ μητρὶ φίλῃ Ἀλθαίῃ χωόμενος κῆρ
 κείτο παρὰ μνηστῇ ἀλόχῳ, καλῇ Κλεοπάτρῃ,
 κοῦρῃ Μαρπήσσης καλλισφύρου Εὐνήνης,
 "Ἴδεω θ', δς κάρτιστος ἐπιχθονίων γένετ' ἀνδρῶν
 τῶν τότε (καὶ ῥα ἄνακτος ἐναντίον εἴλετο τόξον 555
 Φοῖβου Ἀπόλλωνος, καλλισφύρου εἵνεκα νύμφης·
 τὴν δὲ τότε ἐν μεγάροισι πατὴρ καὶ πότνια μήτηρ
 Ἀλκυόνην καλέσκον ἐπώνυμον, οὐνεκ' ἄρ' αὐτῆς
 μήτηρ, Ἀλκυόνης πολυπενθέος οἶτον ἔχουσα,
 κλαῖ', ὅτε μιν ἐκάργος ἀνήρπασε Φοῖβος Ἀπόλλων) 560
 τῇ ὄγε παρκατέλεκτο, χόλον θυμαλγία πέσσων,
 ἐξ ἀρέων μητρὸς κεχολωμένος, ἥ ῥα θεοῖσιν
 πόλλ' ἀχέουσ' ἡρᾶτο κασιγνήτοιο φόνοιο·
 πολλὰ δὲ καὶ γαῖαν πολυφόρβην χερσὶν ἀλοία,
 κικλήσκουσ' Ἀἶδην καὶ ἐπαινὴν Περσεφόνειαν, 565

of the Curetes to remain in front of Calydon, besieging it.—552. κείτο, 'lay inactive.' This meaning is included also in *jaceo*. A passage in Geor. ii. 86, generally misunderstood, may hence be explained, "*Neu segnes jaceant terræ*," usually construed "*neu terræ jaceant (ita ut sint) segnes*," but *segnes* is merely *adjectival*, 'nor let even barren (*segnes*) lands lie inactive (*jaceant*), for it is profitable to plant even *Ismarus*,' &c. Another passage in Geor. iii. 343, proves this, "*tantum campi jacet*." Now the extent of level land would be no reason why the African herdsman should bring his tent, &c., with him: but render *jacet* by, *lies inactive* or *unoccupied*, and we have a valid reason for his doing so, as otherwise he could meet with no shelter on the steppe.—557. The rescue of Marpessa by Idas from Apollo was one of the subjects carved upon the chest of Cypselus (Paus. v. 18). Cleopatra was daughter of Marpessa and Idas. Cleopatra was also surnamed Alcyone, because her mother Marpessa uttered plaintive cries, similar to the cry of the Halcyon when carried away by Apollo from Idas, whom, though a mortal, she had preferred to that god, *δείσασα μὴ αὐτὴν ἐν γῆρᾳ καταλίπει* ὁ Ἀπόλλων.—559. οἶτον, a word probably connected with *οἶκος* = plaintive cries, 'wailing.' Hesych. and Etymol. explain *οἶκος* by *θρήνος*. Ἀλκυόνης (Ionic for Ἀλ.) not from the wife of Ceyx, but from the bird Halcyon. See Virg. Georg. i. 398.—560. κλαίει . . . ὅτε, 'wept continually at that time when,' others read *ὅτι*.—562. ἀρέων, to be pronounced as a dissyllable, the *α* being long.—563. κασιγνήτοιο φόνοιο. The construction is the same as *γυναῖκα μαζόν, ὦ. 58*, or *fraterna morte*, 'from the dead body of his yoke-fellow' (Virg. Georg. iii. 518). Some read *κασιγνητοῖο* as an adjective.—564. In supplicating the gods below, the hands were placed downwards to the earth; to those above, towards heaven; and over the sea, to the marine deities.—565. Hades and Proserpine are invoked, but it is the Erinyes as their ministers and agents who attend

πρόχυν καθεζομένη, δεύοντο δὲ δάκρυσι κόλποι,
 παιδὶ δόμεν θάνατον· τῆς δ' ἡεροφοίτις Ἐρινὺς
 ἔκλυεν ἐξ Ἑρέβουσφιν, ἀμείλιχον ἦτορ ἔχουσα·
 τῶν δὲ τάχ' ἀμφὶ πύλας δμαδος καὶ δούπος ὀρώρει,
 πύργων βαλλομένων· τὸν δὲ λίσσοντο γέροντες 570
 Αἰτωλῶν, πέμπον δὲ θεῶν ἱερῆας ἀρίστους,
 ἐξελθεῖν καὶ ἀμῦναι, ὑποσχόμενοι μέγα δῶρον.
 ὑπὸ θι πιότατον πεδίον Καλυδῶνος ἐραννῆς,
 ἔνθα μιν ἦνωγον τέμενος περικαλλὲς ἐλέσθαι,
 πεντηκοντόγυον· τὸ μὲν ἤμισυ, οἶνοπέδοιο, 575
 ἤμισυ δέ, ψιλὴν ἄροσιν πεδίοιο ταμέσθαι.
 πολλὰ δέ μιν λιτάνευε γέρων ἱππηλάτα Οἰνεύς,
 οὐδοῦ ἐπεμβεβαῶς ὑψηρεφέος θαλάμοιο,
 σείων κολλητὰς σανίδας, γουνούμενος υἷόν·
 πολλὰ δὲ τονγε κασίγνηται καὶ πότνια μήτηρ 580
 ἐλλίσσονθ'· ὁ δὲ μᾶλλον ἀναίνετο· πολλὰ δ' ἑταῖροι,
 οἳ οἳ κεδνότατοι καὶ φίλτατοι ἦσαν ἀπάντων·
 ἀλλ' οὐδ' ὥς τοῦ θυμὸν ἐνὶ στήθεσιν ἔπειθον,
 πρὶν γ' ὅτε δὴ θάλαμος πύκα βάλλετο· τοὶ δ' ἐπὶ πύργων
 βαῖνον Κουρῆτες, καὶ ἐνεπρηθον μέγα ἄστυ. 585
 καὶ τότε δὴ Μελέαγρον ἐϋζωνος παράκοιτις

to the prayer (see below, 567).—Πρόχυν = προγόνυ = præceps in genu (D).—567. ἡεροφοίτις, 'the fury that roams through darkness,' ἡ διὰ σκότους ἱρχομένη. Some refer to St. Paul's, 'the prince of the power of the air.'—571. πέμπον . . . ἐξελθεῖν, 'they sent (an embassy), that they might go forth.'—575, 576. The construction, according to Heyne, is, ἦνωγόν μιν ἐλέσθαι τέμενος πεντηκοντόγυιον, (ὥστε) ταμέσθαι (to cut off), τὸ μὲν ἤμισυ οἶνοπέδοιο, τὸ δὲ ἤμισυ πεδίοιο ψιλὴν ἄροσιν, 'they directed him to select a domain of fifty acres, so as to cut off the half (of that fifty) of vine-land; the other half, of level land, bare of trees, and arable.' ψιλὴν, 'without trees, τὴν ἀδενδρον χώραν. ἄροσιν, in apposition with ἤμισυ, and in opposition to οἶνοπέδοιο. Aristarchus read ψιλῆς, scil. γῆς, and then governed ἄροσιν by εἰς understood; and so, many Schol., &c. As, if we adopt the above, we shall have ἐλέσθαι and ταμέσθαι, both referred to Meleager, in the same meaning; Spitzner rejects our interpretation, and renders ταμέσθαι 'to plough,' or 'till;' Calydonii Meleagram jusserunt nemus admodum pingue sumere, quinquaginta jugerum, dimidium quidem agri vitibus consiti, dimidium autem plana campi arva, quæ scinderet aratro.'—578. οὐδοῦ ἐπεμβεβαῶς, 'stepping on the threshold,' he did not cross over it; and so Wolf rejects Heyne's reading, ὑπερβεβαῶς.—579. σανίδας, 'the valves of the doors,' 'the planks,' closing the θύρα, which was the aperture in the wall.

λίσσεται ὄδυρομένη, καὶ οἱ κατέλεξεν ἅπαντα
 κήδε', ὅσ' ἀνθρώποισι πέλει, τῶν ἄστρ' ἀλφῆ·
 ἄνδρας μὲν κτείνουσιν, πόλιν δέ τε πῶρ ἀμαθύνει,
 τέκνα δέ τ' ἄλλοι ἄγουσι, βαθυζώνους τε γυναικάς. 590
 τοῦ δ' ὠρίνετο θυμὸς ἀκούοντος κακὰ ἔργα·
 βῆ δ' ἵεναι, χροὶ δ' ἔντε' ἐδόσετο παμφανόωντα.
 ὥς ὁ μὲν Αἰτωλοῖσιν ἀπήμυνεν κακὸν ἥμαρ,
 εἷξας ᾧ θυμῷ· τῷ δ' οὐκέτι δῶρ' ἐτέλεσαν
 πολλά τε καὶ χαρίεντα, κακὸν δ' ἤμυνε καὶ οὕτως. 595
 ἀλλὰ σὺ μή τοι ταῦτα νόει φρεσὶ, μηδέ σε δαίμων
 ἐνταῦθα τρέψειε, φίλος· κάκιον δέ κεν εἴη,
 νηυσὶν καιομένῃσιν ἀμυνέμεν· ἀλλ' ἐπὶ δώροις
 ἔρχεο· ἴσον γάρ σε θεῶ τίσουσιν Ἀχαιοί.
 εἰ δέ κ' ἄτερ δώρων πόλεμον φθισήνορα δῆρς, 600
 οὐκέθ' ὁμῶς τιμῆς ἔσσαι, πόλεμόν περ ἀλαλκῶν.

585. ἐνέπρηθον, here πρήθω = 'to burn.' See note on 483.—589. ἀμαθύνει, 'levels.' The primitive meaning of ἀμάω is 'to set milk,' to make level, thence to level with the ground (Donald. Crat.) The Schol. renders ἀμαθον ποιῆι, σποδὸν καὶ κόνιν ἐργαζεται.—590. βαθυζώνους. Heyne (following Apollonius Lex.) rejects any special reference to the 'zone' which the Grecian ladies wore, but as the putting on the zone denoted the completion of the attire, and as ζώννυσθαι is simply = *vestem induere, vestire*, while βαθείως refers to the deep and ample folds of the peplus, hence, βαθυζώνος means simply 'dressed in flowing robes.' Its synonymes, then, are βαθύκολπος, βαθύπεπλος, ἐλκεσίπεπλος. Heyne at first referred the epithet to the peplus loosely and amply falling over the girdle or zone. "Ἄλλοι, 'others' of the enemy, i. e. some will fire the city, some carry off, &c. Heyne rendered ἄλλοι = *aliegenae*. And Bentley proposed ἄλλοι ἄγουσι.—594. εἷξας ᾧ θυμῷ, 'yielding to his own impulse,' "proprio motu, animi sui impetu (H.) This is preferable to Dubner's, 'after having (at first) yielded to his anger,' for θυμός = 'desire,' 'heart,' cf. Il. 8, 301, &c.—596. καὶ οὕτως, 'even so,' 'even thus,' i. e. unhonoured as he was. See Butt. Lexil. p. 172-3.—597. ἐνταῦθα, 'to that course.' κάκιον, 'less honourable.' "In κάκιον ut in aliis comparativis Ionicis media est brevis, quae Atticis producta" (H.)—598. ἐπὶ δώροις, 'for sake of the rewards.' "ἐπὶ cum tertio casu declarat conditionem propositam, qua motus et inductus aliquis quid præstat. ἐπὶ μισθῷ, cf. κ. 304" (Heyne).—601. ὁμῶς τιμῆς ἔσσαι, 'you will no longer be similarly held in honour.' τιμῆς ἔσσαι = τιμῆς μηδέεις. Heyne governs by διὰ, 'understood'; it is rather the genitive of the attribute. Some Schol. read τιμῆς, i. e. τιμήεις, as φωνῆς for φωνήεις. And so Spitzner, who cites χρυσὸν τιμῆντα (Il. 18, 475). Ὅμῶς ἔσως, 'similarly,' 'equally, as if you were thus honoured by gifts.

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς
'Αχιλλεύς·

Φοῖνιξ, ἄττα, γεραίε, Διοτρεφές, οὔτι με ταύτης
χρεὼ τιμῆς· φρονέω δὲ τετιμῆσθαι Διὸς αἴσῃ,
ἢ μ' ἔξει παρὰ νηυσὶ κορωνίσιν, εἰσόκ' αὐτμῇ 605
ἐν στήθεσσι μένῃ, καὶ μοι φίλα γούνατ' ὀρώρῃ·
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν·
μή μοι σύγχει θυμὸν ὀδυρόμενος καὶ ἀχεύων,

Ἀτρείδῃ ἥρωϊ φέρων χάριν· οὐδέ τί σε χρὴ
τὸν φιλέειν, ἵνα μή μοι ἀπέχθῃαι φιλέοντι· 610
καλὸν τοι σὺν ἐμοὶ τὸν κήδειν, ὅς κ' ἐμὲ κήδῃ.

ἴσον ἐμοὶ βασιλευε, καὶ ἡμισυ μείρεο τιμῆς.
οὔτοι δ' ἀγγελέουσιν, σὺ δ' αὐτόθι λέξεο μέμνων
εὐνῇ ἐνὶ μαλακῇ· ἅμα δ' ἥοι φαινομένηφιν
φρασσόμεθ', ἥ κε νεώμεθ' ἐφ' ἡμέτερ', ἥ κε μένωνμεν. 615

Ἦ, καὶ Πατρόκλῳ ὄγ' ἐπ' ὀφρύσιν νεύσε σιωπῇ,
Φοῖνικι στορέσαι πυκινὸν λέχος, ὄφρα τάχιστα
ἐκ κλισίης νόστοιο μεδολάτο, τοῖσι δ' ἄρ' Αἶας
ἀντίθεος Τελαμωνιάδης μετὰ μῦθον ἔειπεν·

Διογενὲς Λαερτιάδῃ, πολυμήχαν' Ὀδυσσεῦ, 620

603. "Αττα, 'nourisher,' 'foster-father.' Eustath, &c., tell us it is a Theessalian word, used in salutation by a younger towards an elder, connected with ἄττα, *adatus*, *attatus*, &c.—604. οὐ τι (κατὰ τι) χρεὼ ταύτης τιμῆς (ικάνει) με: see note above, 75.—605. ἔξει παρὰ νηυσὶν, 'which (scil. τιμῇ) shall protect me even at the ships,' i. e. even the enemy, when assailing the ships, will fear my prowess, and withhold from attacking me. This is mainly Heyne's interpretation. Spitzner encloses φρονέω δ. τ. λ. αἴσῃ in a parenthesis, translating "non opus est mihi isto honore . . . qui me ad naves rostratas reddet insignem, donec vita ac spiritu fruatur." Dübner renders, "I desire not that glory, . . . which would, in fact, detain me at the ships while breath should animate me, i. e. until my death;" and so some Schol. We might also remove the point after αἴσῃ, and make it the antecedent to ἢ, taking ἔξει as above, 'to protect,' 'guard.'—606. γούνατ' ὀρώρῃ. "Antiqua formula εἰς ὃ μοι γούνατ' ὀρώρῃ, quamdiu se movebunt genua, pro, dum vivam, petitum a vigore, qui in genibus apud antiquos spectare solet" (H.).—611. κήδῃ, 'may injure me.' κήδειν=βλάπτειν, λυπεῖν; see ε'. 400.—613. λέξεο, from πρᾶ. λίσσομαι, so Heyne and Schol. Buttmann makes it to be an Epic aorist 2nd, which takes the characteristic σ of the 1st aor., similar to ἔπεσον, ἐβήσετο, ὄρσεο, &c. The present and imperfect of λέγομαι never occur in the sense of 'to lie down to sleep.'

617. ὄφρα τάχιστα ἐκ κλισίης νόστοιο μεδολάτο, 'while quickly

ἴομεν· οὐ γάρ μοι δοκείε μύθοιο τελευτῇ
 τῇδ' ἔ' ὁδῷ κρανέεσθαι· ἀπαγγεῖλαι δὲ τάχιστα
 χρή μῦθον Δαναοῖσι, καὶ οὐκ ἀγαθόν περ ἔοντα,
 οἳ που νῦν ἕται ποτιδέγμενοι. αὐτὰρ Ἀχιλλεὺς
 ἄγριον ἐν στήθεσσι θέτο μεγαλήτορα θυμόν· 625
 σχέτλιος, οὐδὲ μετατρέπεται φιλότῃτος ἐταίρων,
 τῆς, ἣ μιν παρὰ νηυσὶν ἐτίομεν ἔξοχον ἄλλων·
 νηλῆς!—καὶ μὲν τίς τε κασιγνήτοιο φονοιο
 ποινην ἢ οὐ παιδὸς ἐδέξατο τεθνηῶτος·
 καὶ ῥ' ὁ μὲν ἐν δῆμῳ μένει αὐτοῦ, πόλλ' ἀποτίσας· 630
 τοῦ δέ τ' ἐρητύεται κραδίη καὶ θυμὸς ἀγῆνῳρ,
 ποινην δεξαμένον. σοὶ δ' ἄλληκτόν τε κακόν τε
 θυμὸν ἐνὶ στήθεσσι θεοὶ θέσαν εἵνεκα κούρης
 οἷης. νῦν δέ τοι ἐπτά παρίσχομεν ἔξοχ' ἀρίστας,
 ἄλλα τε πόλλ' ἐπὶ τῇσι· σὺ δ' ἴλαον ἐνθεο θυμόν, 635
 αἰδεσσαι δὲ μέλαθρον· ὑπωρόφιοι δέ τοι εἰμὲν
 πληθύος ἐκ Δαναῶν, μέμαμεν δέ τοι ἔξοχον ἄλλων
 κῆδιστοί τ' ἔμεναι καὶ φίλτατοι, ὅσσοι Ἀχαιοί.

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς.
 Αἶαν Διογενὲς, Τελαμώνιε, κοίρανε λαῶν, 640
 πάντα τί μοι κατὰ θυμόν εἴσω μυνθήσασθαι·

they (Ulysses and Ajax) were preparing their departure from the tent; "*interea dum, donec, hi duo reditum parent*" (H.), who objects to the two other renderings: 1. *Ut citissime e tentorio de reditu parent*, as contrary to heroic manners, and unsuitable to the friendly feeling of Achilles. 2. *Ut ipsi, Achilles et Phœnix, discessum quam celerrime parent*. The addition of ἐκ κλισίης, which could not mean the Greek encampment, refutes this.

621. μύθοιο τελευτῇ, 'the object of our embassy,' "*est legationis consilium ab Ulysse expositum*" (H.).—624. εἴται, Ionic for ἦνται, from ἤμαι.—626. μετατρέπεται, 'regard.' "Is qui ἐνθυμείται τι, convertit se, animum suum, ad eam rem, ἐπιστρέφεται, μετατρέπεται, respicit, curat" (H.).—628. κασιγνήτοιο φόνοιο, see above, 563.—629. ποινην, 'the price of blood,' pœna. The murderer went into voluntary exile for life, or until he could compound with the relatives of the dead. Eustathius speaks of a year's exile, but that was the institution of a later age and regarded an accidental homicide.—633. εἵνεκα κούρης οἷης, 'for the sake of a single girl,' while now we offer you seven besides.—635. ἴλαον. The first syllable is long, so also the second; hence we must either pronounce the word as a dissyllable, or read ἴλεων. L. S. compare the analogy of λεῶς λαός, Μενέλεως, Μενέλαος.—636. αἰδεσσαι δὲ μέλαθρον, 'revere thy roof-tree,' i. e. be influenced by the ties of hospitality

ἀλλὰ μοι οἰδάνεται κραδίη χόλω, ὅππότε' ἐκείνων
 μνήσομαι, ὥς μ' ἀσύφηλον ἐν Ἀργείοισιν ἔρεξεν
 Ἀτρείδης, ὥσεί τιν' ἀτίμητον μετανάστην.
 ἀλλ' ὑμεῖς ἔρχασθε, καὶ ἀγγελὴν ἀπόφασθε 645
 οὐ γὰρ πρὶν πολέμοιο μεδήσομαι αἱματόεντος,
 πρὶν γ' υἱὸν Πριάμοιο δαΐφρονος Ἑκτορα δῖον,
 Μυρμιδόνων ἐπὶ τε κλισίας καὶ νῆας ἰκῆσθαι,
 κτείνοντ' Ἀργείους, κατὰ τε σμύξαι πυρὶ νῆας.
 ἀμφὶ δέ τοι τῇ ἐμῇ κλισίῃ καὶ νηϊ μελαίνῃ 650
 Ἑκτορα, καὶ μεμαῶτα, μάχης σχήσεσθαι ὀΐω.
 Ὡς ἔφαθ'· οἱ δὲ ἕκαστος ἑλὼν δέπας ἀμφικύπελλον,
 σπείσαντες, παρὰ νῆας ἴσαν πάλιν ἤρχε δ' Ὀδυσσεύς.
 Πάτροκλος δ' ἐτάροισιν ἰδὲ δμῳῇσι κέλευσεν,
 Φοῖνικι στορέσαι πυκινὸν λέχος ὅττι τάχιστα. 655
 αἱ δ' ἐπιπειθόμεναι στόρεσαν λέχος, ὥς ἐκέλευσεν,
 κῶεα τε ῥῆγός τε, λῖνοιό τε λεπτὸν ἄωτον,

towards your guests.—641. *ἐλῶσα*, 2nd pers. sing. *Attic* of *εἰσάμην*, 1st aor. mid. of *εἶδομαι*; the *ss* is accounted for by the *F* (*εἶδω, video*). Πάντα τι. This *τι* has given trouble to commentators since πάντα precedes. The best correction seems to be that of Waase, *τὸ*. Heyne proposes πάντα γ' ἐμοί, but all will be clear, if with Dübner, we take πάντα adverbially, 'altogether,' 'in all things,' 'you seem to have spoken in all things, somewhat (τι) after my own heart.'

642, &c. Not very elegantly translated by Cicero, *Tusc.* iii. 9 :—

"Corque meum penitus turgescit tristibus iris,
 Cum decore atque omni me orbatum laude recordor."

ἐκείνων, *ὥς*, plural for singular. It may refer to numerous insults summed up by the *ὥς*. Heyne (e cod. Mori) prefers *ἐκείνων*, or *ἐκείνων* ὦν.—643. *ἀσύφηλον*. This rare word is rendered *ἀμαθής, ἀδόκιμος*, which points to the false derivation from *α σοφός*, or *ἀτίμητος, δουλός*, from *φυλή* or *φύλον*, corresponding to *μετανάστης*, next line.—644. *μεταναστῆν*, 'alien,' 'wanderer' (from *μετά + ναίω, ἵνασα*). It is a more degrading term than *μίστοιχος*.—647. *Πριάμοιο δαΐφρονος*. Buttm. and others remark that *δαΐφρων* throughout the *Iliad* is always 'warlike,' except in *ω'*, where it means 'prudent,' and hence derive a sort of argument that that book is written by another hand. Any one may see that in this passage *δαΐφρων* means 'prudent,' 'wise,' see note on ii. 23.—649. *σμύξαι*, from *σμήχω*, 'to burn slowly away,' 'to smoulder,' allied to our *smoke*.—651. Join *σχήσεσθαι μάχης*. *μεμαῶτα* has the genitive but rarely, *ε'*. 782.

652. *ἕκαστος*. The very idea of 'each' or 'severally,' conveys plurality, and, therefore, is construed with plurals. *ἀμφικύπελλον*, 'a double cup,' i. e. a drinking-vessel shaped like an hour-glass, having a cup above

ἐνθ' ὁ γέρον κατέλεκτο, καὶ Ἡὼ διὰν ἔμιμνεν.
 αὐτὰρ Ἀχιλλεὺς εὖδε μυχῶ κλισίης εὐπήκτου·
 τῷ δ' ἄρα παρκατέλεκτο γυνή, τὴν Λεσβόθεν ἦγεν, 660
 Φόρβαντος θυγάτηρ, Διομήδη καλλιπάρης.
 Πάτροκλος δ' ἐτέρωθεν ἐλέξατο· παρ δ' ἄρα καὶ τῷ
 Ἴφικ ἐβζωνος, τὴν οἱ πόρε διος Ἀχιλλεύς,
 Σκύρον ἐλὼν αἰπείαν, Ἐνυῆος πτολίεθρον.

Οἱ δ' ὅτε δὴ κλισίῃσιν ἐν Ἀτρεΐδαο γέγοντο, 665
 τοὺς μὲν ἄρα χρυσείοισι κυπέλλοις νίξας Ἀχαιῶν
 δειδέχατ' ἄλλοθεν ἄλλος ἀνασταδόν, ἐκ τ' ἐρέοντο·
 πρῶτος δ' ἐξέρεϊνεν ἄναξ ἀνδρῶν Ἀγαμέμνων·

Εἶπ' ἄγε μ', ὦ πολύαιν' Ὀδυσσεῦ, μέγα κύδος Ἀχαιῶν.
 ἦ ῥ' ἐθέλει νήεσσιν ἀλεξέμεναι δῆϊον πῦρ, 670
 ἦ ἀπέειπε, χόλος δ' ἔτ' ἔχει μεγαλήτορα θυμόν;

Ulysses announces the ill success of his embassy. Diomède encourages the desponding chiefs by a spirited address.

Τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς·
 Ἀτρεΐδῃ κῦδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
 κείνός γ' οὐκ ἐθέλει σβέσσαι χόλον, ἀλλ' ἔτι μᾶλλον
 πιμπλάνεται μένεος· σὲ δ' ἀναίνεται ἠδὲ σά δῶρα. 675
 αὐτόν σε φράζεσθαι ἐν Ἀργείοισιν ἄνωγεν,
 ὅπως κεν νῆάς τε σόης καὶ λαὸν Ἀχαιῶν
 αὐτὸς δ' ἠπέιλησεν, ἅμ' ἧοὶ φαινομένηφιν

and below. "As nothing stands firmer than the round rim of a hollow vessel, so nothing was more natural in the early and simple times of art, than to hollow out a piece of wood or any other material for drinking, and at the other end to stand on, whence arose double cups, which might be used for drinking at either end" (Buttm. Lexil. p. 94).—657. ῥήγος. The old grammarians bring from ῥῆξαι, 'to dye,' and make ῥήγος = 'a dyed coverlet.' More probably it is connected with ῥήγνυμι, ῥάκος, our 'rag' and 'rag.' λίναιο ἄωρον, 'the finest linen.' Buttmann's idea of the metaphorical use of ἄωρος was anticipated by Heyne: "Proprie ἄωρον esse exquisitissimum sui generis florem, constat," but, comparing the expression εἰδὸς ἄωρος, 'a lock of that which comes from the sheep,' i. e. 'wool.' So λίναιο ἄωρος is a 'lock of that which comes from the flax plant,' i. e. 'flax,' and as 'wool' is put for 'cloth,' so λίναιο ἄωρος = linen. Buttmann gives as the etymology, "ἄωρος is the Lat. *floccus*." As this is derived from *flo*, so that comes from ἀημι (*āw*, Heyne, which comes to the same thing), and both mean the *light and airy locks* of the sheep, or flax plant. See Synopses.

669. μ', here for μοι, dat. on εἶπε.—675. ἀναίνεται, 'rejects,' 're-

νῆας ἔυσσέλμους ἄλαδ' ἐλκόμεν ἀμφιελίσσας.
 καὶ δ' ἂν τοῖς ἄλλοισιν ἔφη παραμυθίσασθαι, 680
 οἴκαδ' ἀποπλείειν· ἐπεὶ οὐκέτι δῆτε τέκμωρ
 Ἴλιου αἰπεινῆς· μάλα γάρ ἔθεν εὐρύοπα Ζεὺς
 χεῖρα ἐν ὑπερέσχε, τεθαρσῆκαςι δὲ λαοί.
 ὥς ἔφατ'· εἰσὶ καὶ οἶδε τὰδ' εἰπέμεν, οἱ μοι ἔποντο,
 Αἴας καὶ κήρυκε δύω, πεπνυμένω ἄμφω. 685
 Φοῖνιξ δ' αὖθ' ὁ γέρων κατελέξατο· ὥς γὰρ ἀνώγει,
 ὄφρα οἱ ἐν νήεσσι φίλην ἐς πατρίδ' ἔπηται
 αὐριοιόν, ἣν ἐθέλῃσιν· ἀνάγκη δ' οὔτι μιν ἄξει.
 Ὡς ἔφαθ'· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
 [μῦθον ἀγασσάμενοι· μάλα γὰρ κρατερῶς ἀγόρευσεν.] 690
 δὴν δ' ἀνέω ἦσαν τετιηότες υἱὲς Ἀχαιῶν·
 ὅψε δὲ δὴ μετέειπε βοὴν ἀγαθὸς Διομήδης.
 Ἀτρεΐδῃ κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
 μὴ δ' ὄφελες λίσσεσθαι ἀμύμονα Πηλείωνα,
 μυρία δῶρα διδούς· ὁ δ' ἀγῆνωρ ἐστὶ καὶ ἄλλως· 695
 νῦν αὖ μιν πολὺ μᾶλλον ἀγνηροῖσιν ἐνῆκας.
 ἀλλ' ἦτοι κείνον μὲν ἔασομεν, ἣ κεν ἴησιν,
 ἣ κε μένῃ· τότε δ' αὖτε μαχήσεται, ὅπποτε κέν μιν
 θυμὸς ἐνὶ στήθεσσιν ἀνώγῃ, καὶ θεὸς ὄρσῃ.
 ἀλλ' ἄγεθ', ὥς ἂν ἐγὼν εἰπῶ, πειθώμεθα πάντες· 700
 νῦν μὲν κοιμήσασθε, τεταρπόμενοι φίλον ἥτορ
 σίτου καὶ οἴνοιο· τὸ γὰρ μένος ἐστὶ καὶ ἀλκή.
 αὐτὰρ ἐπεὶ κε φανῇ καλὴ ροδοδάκτυλος Ἥως,
 καρπαλίμως πρὸ νεῶν ἐχέμεν λαόν τε καὶ ἵππους,
 ὀτρύνων· καὶ δ' αὐτὸς ἐνὶ πρώτοισι μάχεσθαι. 705
 Ὡς ἔφαθ'· οἱ δ' ἄρα πάντες ἐπήνησαν βασιλῆες,
 μῦθον ἀγασσάμενοι Διομήδεος ἱποδάμοιο.
 καὶ τότε δὴ σπείσαντες ἔβαν κλισίῃνδε ἕκαστος·
 ἐνθα δὲ κοιμήσαντο, καὶ ὕπνου δῶρον ἔλοντο.

fuses.—678. ἔπεισεν, 'hath threatened,' here in its proper signification; elsewhere it is the same as εὐχομαι.—682. ἔθεν = αὐτῆς.—690. ἀγόρευσε, scil. Achilles, the spirit of whose words Ulysses had now conveyed to them. Heyne rejects the verse, as also 684-688.—691. ἀνέω, an adverb, according to Buttmann, who proves it to be so by ἡ δ' ἀνέω ἦστο; see B. L.

695. ἀγῆνωρ, 'insolent,' used here in a bad sense.—696. ἀγνηροῖσι ἐνῆκας, 'impelled him (encouraged) to arrogance.' The construction is the same as κ'. 89: τὸν Ζεὺς ἐνέηκε πόνοισι.

ΟΜΗΡΟΥ ΙΛΙΑΔΟΣ

ΠΑΨΩΔΙΑ Σ.

This book contains the narrative of the bringing the body of Patroclus to the Grecian camp. The Ajaxes repulse the Trojans, and defend the bearers of the corpse. Antilochus brings intelligence of the death of Patroclus to Achilles.

Ὡς οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο·
 Ἀντίλοχος δ' Ἀχιλλῇ πόδας ταχὺς ἄγγελος ἦλθεν.
 τὸν δ' εὖρε προπάρειθε νεῶν ὀρθοκραιράων,
 τὰ φρονέοντ' ἀνὰ θυμόν, ἃ δὴ τετελεσμένα ἦεν·
 ὀχθήσας δ' ἄρα εἶπε πρὸς δν μεγαλήτορα θυμόν· 5
 ὦ μοι ἐγὼ, τί τ' ἄρ' αὐτε κερη κομόωντες Ἀχαιοὶ
 νηυσὶν ἐπι κλονέονται, ἀτυζόμενοι πεδίῳ ;
 μὴ δὴ μοι τελέσωσι θεοὶ κακὰ κήδεα θυμῷ,
 ὥς ποτέ μοι μήτηρ διεπέφραδε, καὶ μοι ἔειπεν,
 Μυρμιδόνων τὸν ἄριστον, ἔτι ζώντος ἐμεῖο, 10
 χερσὶν ὕπο Τρώων λείψειν φάος ἡελίοιο.
 ἦ μάλα δὴ τέθνηκε Μενoitίου ἄλκιμος υἱός·
 σχέτλιος· ἦ τ' ἐκέλευον, ἀπώσάμενον δῆϊον πῦρ,
 ἂψ ἐπὶ νῆας ἵμεν, μῆδ' Ἐκτορι ἴφι μάχεσθαι.

1. δέμας πυρὸς, 'like fire,' a comparison usual with later writers. Heyne and Schol. construe as *κατὰ δέμας*, but *δέμας*, like *instar*, is used adverbially.—3. ὀρθοκραιράων, 'with elevated prow and stern,' so that prow and stern are curved like the horns of animals, from *κραιρά* = *κεφαλή*.—4. τετελεσμένα ἦεν. To avoid hiatus Bentley proposed *τετελεσμένοιον*. Heyne thinks verses 8 to 16 to be interpolated.—5. ὀχθήσας, 'deeply moved,' from *ἄχθος*. εἶπε, i. e. Achilles: a change of subject.—7. ἐπι, mark the anastrophe. Some have *ἐπὶ*, i. e. *ἐπικλονέοντο*.—8. Compare with this verse ρ'. 410, 411: *δὴ τότε γ' οὐ οἱ εἶπε κακὸν τόσον ὅσον ἐπὶ τέθνηκε, μήτηρ, ὅτι ῥά οἱ πολὺ φίλτατος ὦλεν ἱταῖρος*. We must suppose that Patroclus was not specially named, or that Achilles, in the agony of his grief, forgot the precise prediction, and only now interpreted it of Patroclus.—10. Μυρμιδόνων. Actor, father of Menætiua, married Ægina, daughter of Æacus, a Myrmidon. Patroclus himself was of the Opuntian Locri.—12. μάλα, merely strengthens the preceding word, 'actually,' 'of very truth.'—13. σχέτλιος, 'reckless' of my order.

"Εως ὁ ταῦθ' ὤρμαινε κατὰ φρένα καὶ κατὰ θυμόν, 15
τόφρα οἱ ἐγγύθεν ἦλθεν ἀγανοῦ Νέστορος υἱός,
δάκρυα θερμὰ χέων, φάτο δ' ἀγγελίην ἀλεγεινήν·

"Ω μοι, Πηλέος υἱὲ δαΐφρονος, ἡ μάλα λυγρῆς
πεύσειαι ἀγγελίης, ἥ μὴ ὤφελλε γενέσθαι.
κεῖται Πάτροκλος· νέκυος δὲ δὴ ἀμφιμάχονται 20
γυμνοῦ· ἀτὰρ τάγε τεύχε' ἔχει κορυθαίολος Ἔκτωρ.

The grief and lamentation of Achilles. Thetis, mother of Achilles, hears in the deep sea the wailing of her son. She rises from the waters, and hears the account from himself. Thetis laments, knowing that the fate of Achilles followed close upon that of Patroclus.

᾽Ως φάτο· τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα.
ἀμφοτέρῃσι δὲ χερσὶν ἑλὼν κόνιν αἰθαλόεσσαν,
χεύατο κακὸν κεφαλῆς, χαρίεν δ' ᾗσχυνε πρόσωπον·
νεκταρέῳ δὲ χιτῶνι μέλαιν' ἀμφίζανε τέφρῃ. 25
αὐτὸς δ' ἐν κονίῃσι μέγας μεγαλωστί τανυσθεὶς
κεῖτο, φίλῃσι δὲ χερσὶ κύμην ᾗσχυνε δαΐζων.
δμῳαὶ δ', ἃς Ἀχιλεὺς ληίσσατο Πάτροκλός τε,
θυμὸν ἀκηχέμεναι μεγάλ' ἴαχον· ἐκ δὲ θύραζε
ἔδραμον ἀμφ' Ἀχιλῆα δαΐφρονα, χερσὶ δὲ πᾶσαι 30
στήθεα πεπλήγοντο, λύθην δ' ὑπὸ γυῖα ἐκάστης.
Ἀντιλοχος δ' ἐτέρωθεν ὀδύρετο, δάκρυα λείβων,
χεῖρας ἔχων Ἀχιλῆος· ὁ δ' ἔστενε κυδάλιμον κῆρ·
δείδιδε γὰρ μὴ λαιμὸν ἀποτμήξειε σιδήρῳ.
σμερδαλέον δ' ὤμωξεν. ἤκουσε δὲ πότνια μήτηρ, 35
ἡμένη ἐν βένθεσσιν ἁλὸς παρὰ πατρὶ γέροντι·
κώκυσέν τ' ἄρ' ἔπειτα· θεαὶ δὲ μιν ἀμφαγέροντο,

The word is usually put with strong emphasis in the beginning of the verse.—15. *ἔως*, a monosyllable.—17. ἀγγέλιαν, 'tidings,' the event narrated, as in verse 19.—20. *κεῖται*. The Schol. remark the emphatic brevity with which the terrible result is stated. ἀμφιμάχονται, sometimes written separately.

22. The violent grief of Patroclus is censured by philosophers (e. g. Plato, Rep. iii.), but Homer describes the passionate and impulsive race of the Heroic period, and in this is followed by Virgil, &c.—23. *κόνιν αἰθαλόεσσαν*, 'the black ashes,' 'embers burnt out,' taken from the hearth, "e focu qui in extrema cubiculi parte, cui assedebat, esse solebat" (H.).—25. *νεκταρέῳ*, 'divine,' 'beautiful,' cf. γ'. 385.—29. ἀκηχέμεναι, "captivæ autem, etiam Trojani, οὐκ ἀπαθείς sunt" (H.).—34. *θεαὶ*, &c. The subjects of the different verbs are confused. *ἔστενε*, scil. Achilles;

πᾶσαι, ὅσαι κατὰ βένθος ἄλδος Νηρηίδες ἦσαν.
 ἔνθ' ἄρ' ἔην Γλαύκη τε, Θάλειά τε Κυμοδόκη τε,
 Νησαίη Σπειώ τε, Θόη θ' Ἀλή τε βοώπις, 40
 Κυμοθόη τε καὶ Ἀκταίη καὶ Διμνώρεια,
 καὶ Μελίτη καὶ Ἰαίρα, καὶ Ἀμφιθόη καὶ Ἀγανή,
 Δωτώ τε Πρωτώ τε, Φέρουσά τε Δυναμένη τε,
 Δεξαμένη τε καὶ Ἀμφινόμη καὶ Καλλιάνειρα, 45
 Δωρίς καὶ Πανόπη καὶ ἀγακλειτὴ Γαλάτεια,
 Νημερτής τε καὶ Ἀψευδῆς καὶ Καλλιάνασσα·
 ἔνθα δ' ἔην Κλυμένη, Ἰάνειρά τε καὶ Ἰάνασσα,
 Μαίρα καὶ Ὀρείθνια, εὐπλόκαμός τ' Ἀμάθεια,
 ἄλλαι θ', αἱ κατὰ βένθος ἄλδος Νηρηίδες ἦσαν.
 τῶν δὲ καὶ ἀργύφειον πλῆτο σπένος· αἱ δ' ἅμα πᾶσαι 50
 στήθεα πεπλήγοντο· θέτις δ' ἐξήρχε γόοιο·

Κλυτε, κασίγνηται Νηρηίδες, ὄφρ' εὖ πᾶσαι
 εἶδεν· ἀκούουσαι, ὅσ' ἐμῷ ἐνὶ κήδεα θυμῷ.
 ὦ μοι ἐγὼ δειλή, ὦ μοι δυσταριστοτόκεια!
 ἦτ' ἐπεὶ ἄρ' τέκον υἱὸν ἀμύμονά τε κρατερόν τε, 55
 ἔξοχον ἡρώων· ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος·
 τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὥς γουνῶ ἄλωης,
 νηυσὶν ἐπιπροέηκα κορωνίσιν Ἴλιον εἴσω,
 Τρωσὶ μαχισόμενον· τὸν δ' οὐχ ὑποδέξομαι αὖτις,
 οἴκαδε νοστήσαντα, δόμον Πηληϊὸν εἴσω. 60
 ὄφρα δέ μοι ζῶει καὶ ὄρᾳ φάος Ἥελιοιο,
 ἄχνηται, οὐδέ τι οἱ δύναιμι χραισμῆσαι ἰοῦσα.
 ἀλλ' εἰμ', ὄφρα ἴδωμι φίλον τέκος, ἥδ' ἐπακούσω,
 ὅττι μιν ἔκετο πένθος, ἀπὸ πτολέμοιο μένοντα.

δειλή, scil. *Amphilochus*; ἀποτμήξαι, scil. *Achilles*. Heyne agrees with Bentley in rejecting verse 38.—39. Compare with this enumeration that of Virgil, *Georg.* iv. 386. The names here given to the nymphs are derived from the *Cosmogony*. As *Neleus* is a *prophetic* god, his daughters are *Νημίρης* and *Ἀψεύδης*.—47. Ἰάνειρα, from *ἴος* = *μόνος*, whence *ία*, *μία*, Heyne.—50. ἀργύφειον, 'white,' 'glittering,' from *ἀργής*.—54. δυσταριστοτόκεια, 'sad mother of a noble son' = *δύστηνα ἀριστον τέκοντα*.—55. ἐπεὶ. The regular *ἀποδόσις* should be *τὸν οὐχ ὑποδέξ*, &c., but the grammatical sequence is broken to express sorrow and mourning.—56. ἀνέδραμεν ἔρνεϊ ἴσος, *γουνῶ ἄλωης*, 'velut arbor in occulto arvo' (Hor.).—58. κορωνίσιν, 'curved,' 'crescent-shaped,' alluding to the ancient form of vessels (from *κορωνίς* = *ἰδος*); see line 8.—62. χραισμῆσαι, 'to aid him,' see B. L.—64. ἔκετο. The imperfect,

ὣς ἄρα φωνήσασα λίπε σπέος· αἱ δὲ σὺν αὐτῇ 65
 δακρύνεσσαι ἴσαν, περὶ δὲ σφισι κῦμα θαλάσσης
 ῥήγνυτο. ταῖ δ', ὅτε δὴ Τροίην ἐρίβωλον ἴκοντο,
 ἀκτὴν εἰσανέβαινον ἐπισχερώ, ἔνθα θαμειαὶ
 Μυρμιδόνων εἵρυντο νέες ταχὺν ἀμφ' Ἀχιλλῆα.
 τῷ δὲ βαρὺ στενάχοντι παρίστατο πότνια μήτηρ, 70
 ὁξὺ δὲ κωκύσασα κάρη λάβ' ἐπαιδὸς ἐοῖο·
 καὶ ῥ' ὀλοφυρομένη, ἔπεα πτερόεντα προσηύδα·

Τέκνον, τί κλαίεις; τί δέ σε φρένας ἔκετο πένθος;
 ἐξαῦδα, μὴ κεῦθε· τὰ μὲν δὴ τοι τετέλεστοι
 ἐκ Διός, ὥς ἄρα δὴ πρὶν γ' εὔχεο, χεῖρας ἀνασχών, 75
 πάντας ἐπὶ πρύμνῃσιν ἀλήμεναι νῆας Ἀχαιῶν,
 σέυ ἐπιδευομένους, παθέειν τ' ἀεκήλια ἔργα.

Τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς Ἀχιλ-
 λεύς·

μῆτερ ἐμή, τὰ μὲν ἄρ μοι Ὀλύμπιος ἐξετέλεσεν·
 ἀλλὰ τί μοι τῶν ἥδος, ἐπεὶ φίλος ὦλεθ' ἑταῖρος, 80
 Πάτροκλος, τὸν ἐγὼ περὶ πάντων τίον ἑταίρων,
 ἴσον ἐμῇ κεφαλῇ! τὸν ἀπώλεσα· τεύχεα δ' Ἔκτωρ
 δρῶσας ἀπέδυσε πελώρια, θαῦμα ἰδέσθαι,
 καλά· τὰ μὲν Πηλῆϊ θεοὶ δόσαν, ἀγλαὰ δῶρα,
 ἡματι τῷ, ὅτε σε βροτοῦ ἀνέρος ἔμβalon εὐνῇ. 85
 αἴθ' ὄφελος σὺ μὲν αὖθι μετ' ἀθανάτης ἀλίσρην
 ναίειν, Πηλεὺς δὲ θνητὴν ἀγαγέσθαι ἄκοιτιν!
 νῦν δ', ἵνα καὶ σοὶ πένθος ἐνὶ φρεσὶ μυρίον εἴη,

for the *i* is long. Yet the aorist is required, so possibly the length of the syllable is due to arsis. ἀπὸ = ἀποθεν, 'at a distance from.'—67. ἐρίβωλον, see B. L.—68. ἐπισχερώ, 'in order,' one after the other (from σχέρος).—71. ἐοῖο. See B. L. for this word, and ἐῖος, and ἐῖος.—75. ὥς πρὶν γ' εὔχεο, see *a'*. 393, seqq.—76. ἀλήμεναι. The uncontracted aor. pass. of ἄλλω or εἰλω. The present is properly εἰλω, but was changed to the lengthened form εἰλέω. The remaining flexions were (ἐλσω,) ἔλσαι, ἐέλμαι, ἐάλην, ἀλῆναι (ἀλήμεναι), Butt. Irr. Verbs.—77. ἀεκήλια ἔργα, 'insulting,' 'unseemly' deeds; from ἀεκής came ἀεκέλιος, thence ἀεκάλιος, ἀεκήλιος; a similar change takes place in ἀίδηλος = ἀείδελος.—80. ἥδος, 'utility,' 'advantage.' Some MSS. have ἥδος.—82. κεφαλῇ . . . τὸν. With the Schol. I have punctuated after κεφαλῇ, and thus τὸν = τοῦτον, 'even him have I lost!' otherwise τὸν is = δν.—83. ἀπέδυσε, here in the sense of 'despoiling' = σκυλεύειν.—86. ὥς ὄφελος, "*quam, quantopere debebas!* quod Latini una voce utinam expriment" (H.).—88. νῦν δ' ἵνα. The grammatical nexus is

παιδὸς ἀποφθιμένοιο, τὸν οὐχ ὑποδέξαι αὐτίς,
οἶκαδε νοστήσαντ'· ἐπεὶ οὐδὲ με θυμὸς ἄνωγει 90
ζῶειν, οὐδ' ἄνδρεςσι μετέμμεναι, αἱ κε μὴ Ἔκτωρ
πρῶτος ἐμῷ ὑπὸ δουρὶ τυπεῖς ἀπὸ θυμὸν ὀλέσση,
Πατρόκλοιο δ' ἔλωρα Μενoitιάδew ἀποτίσῃ.

Τὸν δ' αὖτε προσέειπε Θέτις, κατὰ δάκρυ χέουσα·
ὠκύμορος δὴ μοι, τέκος, ἔσσεαι, οἷ' ἀγορεύεις· 95
αὐτίκα γάρ τοι ἔπειτα μεθ' Ἔκτορα πότμος ἐτοῖμος.

Achilles prefers death, in revenge for Patroclus, to an inglorious life.

Τὴν δὲ μέγ' ὀχθήσας προσέφη πόδας ὠκὺς Ἀχιλλεύς·
αὐτίκα τεθναίνην, ἐπεὶ οὐκ ἄρ' ἔμελλον ἑταίρω
κτεινομένῳ ἐπαμῦναι· ὁ μὲν μάλα τηλόθι πάτρης
ἔφθιτ', ἐμέϊο δὲ δῆσεν, ἀρῆς ἀλκτῆρα γενέσθαι. 100
νῦν δ', ἐπεὶ οὐ νέομαι γε φίλην ἐς πατρίδα γαίαν,
οὐδὲ τι Πατρόκλῳ γενόμην φάος, οὐδ' ἐτάροισιν
τοῖς ἄλλοις, οἳ δὴ πολέες δάμεν Ἔκτορι δίῳ·
ἀλλ' ἦμαι παρὰ νηυσὶν, ἐτώσιον ἄχθος ἀρούρης,
τοῖος ἑὼν, οἷος οὔτις Ἀχαιῶν χαλκοχιτώνων 105

disturbed. The Schol. A. connects νῦν δὲ . . . τοῦτον οὐχ ὑποδέξαι ὑποστρέφοντα οἶκαδε. I have adopted Heyne's proposed punctuation.—92. πρῶτος, 'previously,' used as our 'first' is frequently.—93. ἔλωρα= 'atone for the exposure of Patroclus.' τὰ ἔλωρα, scil. τιμήματα, "solvat mihi poenā pro cadavere abjecto" (H.) L. S. render widely, 'atone for leaving Patroclus a prey to all dishonour!'—95. οἷ' ἀγορεύεις, 'in accordance with what you say;' κατὰ τοῖα, οἶα, cf. Plat. Apol. Socr. p. 28, C. D.—96. αὐτίκα, &c. Cicero, confidentially in a letter to Atticus (ix. 5) applies this line, as also 98 and 99, to express his own regret for the slain Pompey.

98. Quoted by Octavianus (Augustus) on his return to Rome, ostensibly to avenge the death of Cæsar.—100. ἀρῆς ἀλκτῆρα, 'as a protector against disaster;' ἀρῆς = βλάβης, see μ'. 384. Aristarchus read Ἀρεω, *Martis*, which in this case should mean *cædis*. The Schol. has περισσποστίον (we must circumflex) τὸ ἀρῆς ἵν' ᾗ βλάβης. ἡμεῖο δὲ δῆσεν, either 'he had need of me to be,' &c., or, 'in his death hour he prayed that I should be;' "vel, me rogavit, vel, me indignit; et sicut omnino cognati inter se et ad idem redeuntēs significatus" (H.) Parmenides (Schol. A.) seems to have read ἡμεῖο δ' ἔδησεν Ἀρης, i. e. *Mars cohibuit, impedivit me quominus exirem et Patrocli mortem averterem.*" Bentley, as usual, ingeniously conjectures ἐρις (the quarrel with Agamemnon) δὲ μ' ἔδησεν ἀρῆς ἀλκτῆρα γενέσθαι.—101. νῦν δ' . . . ἐπεὶ σέ, &c. The apodosis is to be sought for in ver. 114: νῦν δὲ εἶμι ὄφρα, the parenthetic sentences suiting the expressions of an excited mind. Heyne and Koeppen suppose an omission of the apodosis, and supply νῦν αὐτίκα τεθναίνην.—103. Ἔκτορι = ὑφ' Ἐκτορος.—105.

ἐν πολέμῳ· ἀγορῇ δέ τ' ἀμείνονές εἰσι καὶ ἄλλοι.
 ὥς ἔρις ἐκ τε θεῶν, ἐκ τ' ἀνθρώπων ἀπόλοιτο,
 καὶ χόλος, ὅστ' ἐφέηκε πολύφρονά περ χαλεπῆναι·
 ὅστε πολὺ γλυκίων μέλιτος καταλειβομένοιο
 ἀνδρῶν ἐν στήθεσιν ἀέξεται, ἥτε καπνός· 110
 ὥς ἐμὲ νῦν ἐχόλωσεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
 ἀλλὰ τὰ μὲν προτεγύχθαι ἔασομεν, ἀχνύμενοί περ,
 θυμὸν ἐνὶ στήθεσσι φίλον δαμάσαντες ἀνάγκη.
 νῦν δ' εἰμ', ὄφρα φίλης κεφαλῆς ὀλετῆρα κιχέω,
 Ἔκτορα· Κῆρα δ' ἐγὼ τότε δέξομαι, ὅππότε κεν δῇ 115
 Ζεὺς ἐθέλῃ τελέσαι, ἥδ' ἀθάνατοι θεοὶ ἄλλοι.
 οὐδὲ γὰρ οὐδὲ βίη Ἡρακλῆος φύγε Κῆρα,
 ὅσπερ φίλγατος ἔσκε Διὶ Κρονίωνι ἄνακτι·
 ἀλλὰ ἔ Μοῖρ' ἐδάμασσε καὶ ἀργαλέος χόλος Ἥρης.
 ὥς καὶ ἐγὼν, εἰ δὴ μοι ὁμοίη μοῖρα τέτυκται, 120
 κείσομ', ἐπεὶ κε θάνω· νῦν δὲ κλέος ἐσθλὸν ἀροίμην,
 καὶ τινα Τρωιάδων καὶ Δαρδανίδων βαθυκόλπων,
 ἀμφοτέρησιν χερσὶ παρειαῶν ἀπαλάων
 δάκρυ' ὁμορξαμένην, ἀδινὸν στοναχῆσαι ἐφείην·

οἶος εἶ τοι. In true keeping with the character of Achilles, cf. Hor. Ars Poet.—107. ὥς Ἥρις. We are told that this verse was censured by Heraclitus, who supposed that by *discordia, eris*, the primordial particles (*semina rerum*) were preserved. ἐκ τε θεῶν (I venture to copy the German's grim remark): "Ut ejecta sit Olympo, quoniammodum Ate, inf. τ'. 126. Ita vero præceps delata est inter homines! melius facissent dil, si ad inferos eam relegissent" (H.).—108. ἐφέηκε, 'is wont to impel' = ἀνῆκε, παρώξυνε, "incitare solet ad succensendum" (H.).—109. ὅστε . . ἀέξεται, thus join.—μέλιτος καταλειβομένοιο, 'liquid honey.' Others render, 'honey distilling, trickling,' from hives in trees, &c.—110. καπνός, the Schol. interpret by πῦρ, but smoke increases in volume as it spreads through the air.—117. βίη Ἡρακλῆος, &c. It is hence inferred that Homer was ignorant of the apotheosis of Hercules. Yet we have it in the *Odyssey* (A. 601-606), whence again an argument is derived for the diversity of authorship of the two poems. κῆρα, here means 'violent death,' as is plain from the words of Achilles, ὅταν Ζεὺς ἐθέλῃ τελέσαι. 119. Μοῖρα δάμασσε, "Ad Homericam fati notionem notabilis locus; Junonis ira Herculeum perdidit, et perdere potuit, quia hoc fatale erat Herculi, at Junonis iram nulla alia vis videretur" (H.).—121. κείσομ', &c., 'will lie in the grave when I shall die,' contemptuously of death, "sepelliar, ero inter mortuos si mortuus fuero; quid tam?" (H.).—122. βαθυκόλπων, the same as βαθύζωνοι, see ix. 590, &c., an epithet transferred from garments to females. βαθύκολπος occurs but twice more, 839 inf., and in ω. 215.—124. στοναχῆσαι. Heyne thinks the older form to

γνοῖεν δ', ὥς δὴ δηρὸν ἐγὼ πολέμοιο πέπαυμαι. 125
μηδέ μ' ἔρुकε μάχης, φιλέουσά περ' οὐδέ με πείσεις.

Thetis warns Achilles against rushing unarmed to the fight. She promises to bring him a new suit of armour wrought by Vulcan.

Τὸν δ' ἡμεῖβετ' ἔπειτα θεὰ Θέτις ἀργυρόπεζα·
ναὶ δὴ ταῦτά γε, τέκνον, ἐτήτυμον' οὐ κακὸν ἐστίν,
τειρομένοις ἑτάροισιν ἀμυνέμεν αἰπὺν ὄλεθρον·
ἀλλὰ τοι ἔντεα καλὰ μετὰ Τρώεσσιν ἔχονται, 130
χάλκεα, μαρμαίροντα· τὰ μὲν κορυθαίολος Ἔκτωρ
αὐτὸς ἔχων ὤμοισιν ἀγάλλεται· οὐδέ ἔφημι
δηρὸν ἐπαγλαῖεῖσθαι, ἐπεὶ φόβος ἐγγύθεν αὐτῷ.
ἀλλὰ σὺ μὲν μήπω καταδύσεο μῶλον Ἄρης,
πρὶν γ' ἐμὲ δεῦρ' ἐλθοῦσαν ἐν ὀφθαλμοῖσιν ἴδαι. 135
ἧῳθεν γὰρ νεῦμαι, ἅμ' ἡελίῳ ἀνιόντι,
τεύχεα καλὰ φέρουσα παρ' Ἡφαίστοιο ἄνακτος.

Ὡς ἄρα φωνήσασα πάλιν τράπεθ' υἱὸς ἑοῖο·
καὶ στρεφθεῖς, ἀλίησι κασιγνήτησι μετηύδα·
ῤυμῖς μὲν νῦν δῦτε θαλάσσης εὐρέα κόλπον, 140
ὀψόμεναί τε γέρονθ' ἄλιον καὶ δώματα πατρός,
καὶ οἱ πάντ' ἀγορεύσας· ἐγὼ δ' ἐς μακρὸν Ὀλυμπον
εἶμι παρ' Ἡφαιστον κλυτοτέχνην, αἶ κ' ἐθέλῃσιν
υἱεῖ ἐμῷ δόμεναι κλυτὰ τεύχεα παμφανόωντα·

As the Grecians, bearing the body of Patroclus, are now close to the Grecian camp, Hector makes a final charge to seize the corpse. Iris warns Achilles to rush, unarmed as he was, towards the Trojans. They are struck with sudden terror, and abandon their attempt. The corpse of Patroclus is brought into the camp.

Ὡς ἔφαθ'· αἱ δ' ὑπὸ κῦμα θαλάσσης αὐτίκ' ἔδυσαν 145
ἣ δ' αὖτ' Οὐλυμπόνδε θεὰ Θέτις ἀργυρόπεζα
ἦιεν, ὄφρα φίλῳ παιδί κλυτὰ τεύχε' ἐνεῖκαι.

have been στεναχίζω, but see B. L. ἄδιδον, 'frequently,' see B. L. ἐφείην, 'cause,' 'impel,' "efficiam ut multæ Trojanæ mulieres lamenta faciant" (H.)—125. δηρὸν, long, to the impatient and warlike spirit of Achilles, for, including the twelve days during which the gods were with the Ethiopians, but fifteen days had elapsed since his withdrawal.

128. ταῦτα ἐτήτυμον, hæc vere a te dicta sunt. ἐτήτυμον adverbial.—

130. ἔχονται. The plural indicates the separate parts of the armour.—

136. νεῦμαι, i. e. νέομαι for νύσσομαι=πορεύσομαι.—140. εὐρέα κόλπον, i. e. the Hellespont.

Τὴν μὲν ἄρ' Οὐλύμπόνδε πόδες φέρον· αὐτὰρ Ἀχαιοὶ
 θεσπεσίῳ ἀλαλητῷ ὑφ' Ἑκτορος ἀνδροφόνοιο
 φεύγοντες, νῆάς τε καὶ Ἑλλήσποντον ἱκοντο. 150
 οὐδέ κε Πάτροκλόν περ εὐκνήμιδες Ἀχαιοὶ
 ἐκ βελῶν ἐρύσαντο νέκυν, θεράποντ' Ἀχιλλῆος·
 αὐτίς γὰρ δὴ τὸν γε κίχον λαός τε καὶ ἵπποι,
 Ἑκτωρ τε Πριάμοιο πάϊς, φλογὶ εἵκελος ἀλκῆν.
 τρίς μὲν μιν μετόπισθε ποδῶν λάβε φαίδιμος Ἑκτωρ, 155
 ἐλκόμεναι μεμαώς, μέγα δὲ Τρῶεσσιν ὁμόκλα·
 τρίς δὲ δὴ Αἴαντες, θοῦρῖν ἐπιδιέμενοι ἀλκῆν,
 νεκροῦ ἀπαστυφέλιξαν· ὃ δ' ἐμπέδον, ἀλκὴ πεποιθώς,
 ἄλλοτ' ἐπαΐξασκε κατὰ μόθον, ἄλλοτε δ' αὐτὲ
 στάσκε μέγα ἰάχων· ὀπίσω δ' οὐ χάζετο πάμπαν. 160
 ὥς δ' ἀπὸ σώματος οὔτι λείοντ' αἰθῶνα δύνανται
 ποιμένες ἄγραυλοι μέγα πεινάοντα δῖεσθαι·
 ὥς ῥα τὸν οὐκ ἐδύναντο δῶ Αἴαντε κορυστὰ
 Ἑκτορα Πριάμειδην ἀπὸ νεκροῦ δειδίξασθαι.
 καὶ νῦ κεν εἰρουσέν τε, καὶ ἄσπετον ἦρατο κῦδος, 165
 εἰ μὴ Πηλείωνι ποδῆνεμος ὤκεια Ἴρις
 ἄγγελος ἦλθε θεοῦσ' ἀπ' Ὀλύμπου, θωρήσσεσθαι,
 κρύβδα Διὸς ἄλλων τε θεῶν· πρὸ γὰρ ἦκέ μιν Ἥρη.
 ἀγχοῦ δ' ἰσταμένη ἔπεα πτερόεντα προσηύδα·
 Ὅρσεο, Πηλείδη, πάντων ἐκπαγλότατ' ἀνδρῶν 170
 Πατρόκλῳ ἐπάμυννον, οὗ εἵνεκα φύλοπις αἰνὴ
 ἔστηκε πρὸ νεῶν. οἱ δ' ἀλλήλους ὀλέκουσιν,
 οἱ μὲν, ἀμυνόμενοι νέκυσ περὶ τεθνηῶτος,
 οἱ δὲ ἐρύσσασθαι ποτὶ Ἴλιον ἠνεμόεσσαν
 Τρῶες ἐπιθύουσι· μάλιστα δὲ φαίδιμος Ἑκτωρ 175
 ἐλκόμεναι μέμονεν· κεφαλὴν δέ ἑ θυμὸς ἀνώγει
 πῆξαι ἀνὰ σκολόπεσσι, ταμόνθ' ἀπαλῆς ἀπὸ δειρῆς.

148. ἄρ, "ut jam dictum est" (Clarke).—160. μέγα ἰάχων, 'shouting loudly,' to encourage the Greeks.—161. ἀπὸ σώματος. The Schol. render "from some living animal," see γ'. 23. αἰθῶν, *fuīus*, 'flame-coloured.'—167. θωρήσσεσθαι, here, 'to rush into view of the combatants,' not 'to be armed,' for Iris knew that the arms of Achilles were in the hands of the Trojans, ver. 199.—168. κρύβδα Διὸς, 'without the knowledge of Jove,' i.e. secretly, 'without his authority.'—172. ἔστηκε, 'has arisen,' for γίνεσθαι.—174. ἀπὸ θεῶν was the reading of Zenod., but Homer always uses the form ἐθίλω.—175. ἐπιθύουσι, 'strive ve-

ἀλλ' ἄνα, μηδ' ἔτι κείσο· σέβας δέ σε θυμὸν ἰκέσθω,
Πάτροκλον Τρωῆσι κυσὶν μέληθηρα γενέσθαι·
σοὶ λῶβῃ, αἶ κέν τι νέκυς ὕσχυμμένος ἔλθῃ. 180

Τὴν δ' ἡμείβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς·
Ἴρι θεά, τίς γάρ σε θεῶν ἐμοὶ ἄγγελον ἦκεν;

Τὸν δ' αὖτε προσέειπε ποδήνεμος ὤκεία Ἴρις·

Ἦρῃ με προέηκε, Διὸς κυδρὴ παράκοιτις·
οὐδ' οἶδε Κρονίδης ὑψίζυγος, οὐδέ τις ἄλλος 185
ἀθανάτων, οἳ Ὀλυμπον ἁγάννιφον ἀμφιμένονται.

Τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλ-
λεύς·

πῶς τ' ἄρ' ἴω μετὰ μῶλον; ἔχουσι δὲ τεύχε' ἐκείνοι·
μήτηρ δ' οὐ με φίλῃ πρίν γ' εἶα θωρήσσεσθαι,
πρίν γ' αὐτὴν ἐλθοῦσαν ἐν ὀφθαλμοῖσιν ἴδωμαι· 190

στεῦτο γὰρ Ἠφαίστοιο πάρ' οἰσέμεν ἔντεα καλά.

ἄλλου δ' οὐ τευ οἶδα, τεῦ ἂν κλυτὰ τεύχεα δῶω,

εἰ μὴ Αἴαντός γε σάκος Τελαμωνιάδαο.

ἀλλὰ καὶ αὐτὸς δ' γ', ἔλπομ', ἐνὶ πρῶτοισιν ὀμιλεῖ,

ἔγχεϊ δηϊόων περὶ Πατρόκλοιο θανόντος. 195

Τὸν δ' αὖτε προσέειπε ποδήνεμος ὤκεία Ἴρις·

εὔ νυ καὶ ἡμεῖς ἴδμεν, ὃ τοι κλυτὰ τεύχε' ἔχονται·

ἀλλ' αὐτως ἐπὶ τάφρον ἰὼν, Τρώεσσι φάνθῃ,

αἶ κέ σ' ὑποδδείσαντες ἀπόσχωνται πολέμοιο

Τρώες, ἀναπνεύσωσι δ' Ἀρῆϊοι υἱες Ἀχαιῶν 200

τειρόμενοι· ὀλίγη δέ τ' ἀνάπνευσις πολέμοιο.

hemently.' The *ε* of *ἐπὶ* is always long in this verb by arsis, and is hence distinguished from *ἐπιθυω*, 'to sacrifice.'—177. *πῆξαι ἀνά*, &c. Iris, as being a goddess, knew the intention of Hector.—180. *λῶβῃ*. Bentley proposed *λῶβην*. *ὑσχυμμένος*, 'dishonoured,' disgraced. Heyne reads *ὑσχυμένος*, but the vowel of the perfect is short.—185. *οἶδε*, rather *οὐ Φοιδε*, (Bentl.).—186. *ἁγάννιφον*, 'snow-covered.' Olympus again appears as a mountain.—188. *πῶς τ' ἄρ' ἴω μετὰ μῶλον*. A passage cited by Cicero (Attic. Epp. ix. 8) while hesitating whether he should join the party of Pompey. *ἐκείνοι*, 'yonder foes,' the Trojans. Koepfen compares Virg. *Æn.* ii. 738: "*nate, propinquant!*"—191. *πάρ*, *anastrophe*; the preposition is connected with *Ἠφαίστοιο*.—192. *ἄλλου δ' οὐ τευ οἶδα*. The old reading for *τευ* was *θῆν*. *τεν* is for *τινος*, but *τεῦ* is *οὐ*. The Schol. ask, why did not Achilles take the armour of Patroclus which was in his tent? The answer is simply, such would not have suited his poetic purpose. There would be no need then for the carefully wrought episode of the shield.—194. *ἔλπομ'*, 'I ween,' 'suppose' = *νομίζω*.—

Ἡ μὲν ἄρ' ὥς εἰποῦσ' ἀπέβη πόδας ὠκτά Ἴρις.
 αὐτὰρ Ἀχιλλεὺς ὤρτο Διὶ φίλος· ἀμφὶ δ' Ἀθήνη
 ὤμοις ἰφθίμοισι βάλλ' αἰγίδα θυσανόεσσαν·
 ἀμφὶ δέ οἱ κεφαλῇ νέφος ἔστεφε διὰ θεάων 205
 χρύσειον, ἐκ δ' αὐτοῦ δαΐε φλόγα παμφανόωσαν.
 ὥς δ' ὅτε καπνὸς ἰὼν ἐξ ἄστεος αἰθέρ' ἵκηται,
 τηλόθεν ἐκ νήσον, τὴν δῆϊοι ἀμφιμάχονται,
 οἷτε πανημέριοι στυγερῶ κρίνονται Ἀρηϊ
 ἄστεος ἐκ σφετέρων ἅμα δ' ἡελίῳ καταδύντι 210
 πυρσοὶ τε φλεγέθουσιν ἐπήτριμοι, ὕψοσε δ' αὐγὴ
 γίγνεται αἰσσονσα, περικτιόνεσσιν ἰδέσθαι,
 αἶ κέν πως σὺν νηυσὶν ἀρῆς ἀλκτῆρες ἵκωνται·
 ὥς ἀπ' Ἀχιλλῆος κεφαλῆς σέλας αἰθέρ' ἵκανε.
 στῇ δ' ἐπὶ τάφρον ἰὼν ἀπὸ τείχεος· οὐδ' ἐς Ἀχαιοὺς 215
 μίσγοτο· μητρὸς γὰρ πυκινὴν ὠπίζει· ἐφετμήν.
 ἔνθα στὰς ἦυσ' ἀπάτερθε δὲ Παλλὰς Ἀθῆνη
 φθέγγεατ'· ἀτὰρ Τρώεσσιν ἐν ἄσπετον ὥρσε κυδοιμόν.
 ὥς δ' ὅτ' ἀριζήλη φωνή, ὅτε τ' ἴαχε σάλπιγξ
 ἄστυ περιπλομένων δηίων ὑπο θυμοραϊστέων. 220
 ὥς τότ' ἀριζήλη φωνὴ γένετ' Αἰακίδαο.
 οἱ δ' ὥς οὖν αἶον ὅπα χάλκεον Αἰακίδαο,
 πᾶσιν ὀρίνθη θυμός· ἀτὰρ καλλίτριχες ἵπποι
 ἂψ ὄχρα τρῶπεν· ὅσσοντο γὰρ ἄλγεια θυμῷ.
 ἡνίοχοι δ' ἐκπληγεν, ἐπεὶ ἴδον ἀκάματον πῦρ 225
 δεινὸν ὑπὲρ κεφαλῆς μεγαθύμου Πηλείωνος
 δαιόμενον· τὸ δὲ δαΐε θεὰ γλαυκῶπις Ἀθῆνη.
 τρὶς μὲν ὑπὲρ τάφρου μεγάλ' ἴαχε δῖος Ἀχιλλεύς·

198. αὐτῶς, 'thus,' 'just as you are,' i. e. without armour.—200. οἷτε, i. e. δῆϊοι.—210. ἄστεος ἐκ σφετέρων, 'issuing forth from their own city.'—
 211. πυρσοί, torches kindled from towers. ἐπήτριμοι, 'numerous,'
 from ἤτριον, the threads of the distaff. Others from τρία = πολλά.—
 215. ἐπὶ τάφρον. The Trojans were approaching the fosse. Achilles
 descends from the rampart, ἀπο τείχεος, towards the fosse, to meet them.
 There was some interval between the rampart and fosse, ὅ. 213, ὅσσον
 ἀπὸ πύργου τάφος ἀπείργει.—219. ἀριζήλη φωνή, 'clear as is the
 note' of the trumpet. The trumpet was known to Homer, but not as an
 instrument of war. The Tragic first mention its use in military signals.
 The construction is ὅτε σάλπιγξ ἴαχεν ὑπὸ δηίων, "tuba cecinit ab hostili
 exercitu" (H.).—220. περιπλομένων, 'beleaguering,' 'surrounding the
 city.'—222. ὅπα χάλκεον, cf. Virgil's *ferrea vox*. αἶον, short, the first

τρίς δὲ κυκλήθησαν Τρῶες, κλειτοὶ τ' ἐπικούροι.
 ἔνθα δὲ καὶ τότε ὄλοντο δυνάδεκα φῶτες ἄριστοι 230
 ἀμφὶ σφοῖς ὀχέεσσι καὶ ἔγχεσιν. αὐτὰρ Ἀχαιοὶ
 ἀσπασίως Πάτροκλον ὑπ' ἐκ βελέων ἐρύσαντες,
 κάθησαν ἐν λεχέεσσι· φίλοι δ' ἀμφέσταν ἐταῖροι
 μυρόμενοι· μετὰ δὲ σφι ποδώκης εἶπετ' Ἀχιλλεύς,
 δάκρυα θερμὰ χέων, ἐπεὶ εἶσιδε πιστὸν ἐταῖρον, 235
 κείμενον ἐν φέτρῳ, δεδαῖγμένον ὁξὺ χαλκῷ.
 τὸν ῥ' ἦτοι μὲν ἐπεμπε σὺν ἵπποισιν καὶ ὄχεσφιν
 ἐς πόλεμον, οὐδ' αὖτις ἐδέξατο νοστήσαντα.

The Trojans hold a council in front of the Grecian camp. Polydamas advises their retreat into the city, intending to repulse from the wall the threatening assault of the Greeks under Achilles.

Ἥελιον δ' ἀκάμαντα βοῶπις πότνια Ἥρη
 πέμψεν ἐπ' Ὠκεανοῖο ῥοὰς ἄκοντα νέεσθαι· 240
 Ἥελιος μὲν ἔδν, παύσαντο δὲ δῖοι Ἀχαιοὶ
 φυλόπιδος κρατερῆς καὶ ὁμοίου πολέμοιο.

Τρῶες δ' αὖθ' ἐτέρωθεν, ἀπὸ κρατερῆς ὑσμίνης
 χωρήσαντες, ἔλυσαν ὑφ' ἄρμασιν ὠκέας ἵππους·
 ἐς δ' ἀγορὴν ἀγέροντο, πάρος δόρποιο μέδεσθαι. 245
 ὀρθῶν δ' ἐσταύτων ἀγορὴ γένητ', οὐδέ τις ἔτλη
 ἔξεσθαι· πάντας γὰρ ἔχε τρόμος, οὐνεκ' Ἀχιλλεύς
 ἐξεφάνη, δηρὸν δὲ μάχης ἐπέπαντ' ἀλεγεινῆς.
 τοῖσι δὲ Πουλυδάμας πεπνυμένος ἦρχ' ἀγορεύει,
 Πανθοίδης· ὃ γὰρ οἶος ὄρα πρόσσω καὶ ὀπίσσω· 250

syllable is frequently lengthened by ictus.—231. ἀμφὶ σφοῖς ὀχέεσσι, ἀμφὶ = ἐν or διὰ, 'perished by means of their own chariots and weapons,' "*periire suis obtriti curribus et transfixi hastis suis, in turba conferta fugientium*" (H.) So great was the terror of the Trojans at the appearance of the Ægis and the flame, that they retreated at once in confusion.—236. φέτρῳ, 'on the bier,' from φέρω. The Latin form is *feretrum*.—237. τὸν ῥα, *quem scilicet*.

239. ἀκάμαντα, 'never-tiring.' Heracleides referred to the round form of the earth. The ever-flowing river Sperchius is so called, π'. 176.—240. ἄκοντα, 'against his will.' Apollo favoured the Trojans, and Jove had promised that the Trojans would be victorious while day lasted, ρ'. 455 (Eustath.)—242. ὁμοίου, 'destructive to all alike.'—244. ἔλυσαν. ὑφ' ἄρμασιν, 'unyoked the steeds which were under the chariot;' the Schol. explains by ὑπέλυσαν τῶν ἀρμάτων: in that case we should write ὑφ'.—248. ἐπέπαντ', the perfect of the simple verb; see 125: δηρὸν ἐγὼ πολέμοιο πίπταμαι, some copies have ἀπέπαντ'.—250. πρόσσω,

"Εκτορι δ' ἦεν ἑταῖρος, ἰῆ δ' ἐν νυκτὶ γένοντο·
 ἄλλ' ὁ μὲν ἄρ' μύθοισιν, ὁ δ' ἔγχεϊ πολλὸν ἐνίκα·
 ὁ σφιν εὐφρονέων ἀγορήσατο καὶ μετέειπεν·
 'Ἀμφὶ μάλα φράζεσθε, φίλοι· κέλομαι γὰρ ἔγωγε
 ἄστυδε νῦν ἵναι, μὴ μίμνειν· Ἡῶ διαν 255
 ἐν πεδίῳ παρὰ νηυσὶν· ἐκὰς δ' ἀπὸ τείχεός εἰμεν.
 ὄφρα μὲν οὗτος ἀνὴρ Ἀγαμέμνονι μῆνιε δῖω,
 τόφρα δὲ ῥῆϊτεροι πολεμίζειν ἦσαν Ἀχαιοί.
 χαίρεσκον γὰρ ἔγωγε θεῆς ἐπὶ νηυσὶν ἱαύων,
 ἐλπόμενος νῆας αἶρησέμεν ἀμφιελίσσας. 260
 νῦν δ' αἰνῶς δαίδοικα ποδώκεα Πηλεΐωνα·
 οἷος ἐκείνου θυμὸς ὑπέρβιος, οὐκ ἐθελήσει
 μίμνειν ἐν πεδίῳ, ὅθι περ Τρῶες καὶ Ἀχαιοὶ
 ἐν μέσῳ ἀμφότεροι μένος Ἄρης δατέονται,
 ἀλλὰ περὶ πτόλιός τε μαχήσεται ἡδὲ γυναικῶν. 265
 ἀλλ' ἴομεν προτὶ ἄστυ· πίθεσθέ μοι· ὦδε γὰρ ἔσται.
 νῦν μὲν νῦξ ἀπέπασσε ποδώκεα Πηλεΐωνα
 ἀμβροσίῃ· εἰ δ' ἄμμε κιχήσεται ἐνθάδ' ἐόντας
 αὔριον ὀρμηθεῖς σὺν τεύχεσιν, εὖ νύ τις αὐτὸν
 γνώσεται· ἀσπασίως γὰρ ἀφίξεται Ἴλιον ἱρήν, 270
 ὅς κε φύγῃ· πολλοὺς δὲ κύνες καὶ γῦπες ἔδονται

'the past; ὀπίσσω, 'the future.' "Ad nostrum sentiendi modum futura sunt ante nos, præterita tempora, quæ abierunt, pone nos. At veteres contrario modo accipiunt" (H.) πρόσσω = τὸ παρελθόν; ὀπίσσω = τὸ μέλλον (Schol.); see Soph. CEd. Col. 826.—254. ἀμφὶ μάλα φράζεσθε = ἀμφιφράζεσθε, 'take deliberate counsel carefully.' γὰρ in κέλομαι γὰρ marks the beginning of the sentence. Others take μὴ μίμνειν as an infinitive for imperative.—255. Ἡῶ διαν. Some commentators have, of course, found great beauty in the spondaic termination of this verse. The truth is, that the phrase Ἡῶ διαν seems to have been a customary formula, and usual with the most ancient poets; see α'. 240, Od. σ'. 318, &c.—256. ἐκὰς δ', δὲ = γὰρ.—258. ῥῆϊτεροι πολεμίζαν Ἀχαιοί. 'the Achæans were more easy for us to war upon,' for ῥῆϊτερον ἢ πολεμίζαν τοῖς Ἀχαιοῖς. The Homeric construction was afterwards classed among Attic idioms.—259. ἱαύων, 'camping at' = ἐπαυλιζόμενος (Schol.).—264. μένος Ἄρης δατέονται, 'minister the force of Ares,' i. e. fight. So Heyne, "*pugnare partientes* haud dubie de iis, qui inter se pugnant. L. S. render, "they shared, were equally inspired by the fury of Ares." I prefer Heyne's. ἐν μέσῳ, 'in the interval between the lines.' Others understood it, "de campo inter urbem et castra."—265. περὶ πτόλιος τ', &c., 'to win the city and our wives.' This unusual meaning of *περὶ γυναικῶν* (see its direct opposite, θ'. 56, 57) led Heyne

Τρώων· αἱ γὰρ δὴ μοι ἀπ' οὔατος ὧδε γένοιτο!
 εἰ δ' ἂν ἐμοῖς ἐπέεσσι πιθώμεθα, κηδόμενοι περ,
 νύκτα μὲν εἰν ἀγορῇ σθένος ἔχομεν· ἄστυ δὲ πύργοι,
 ὑψηλαί τε πύλαι, σανίδες τ' ἐπὶ τῆς ἀραρυῖαι, 275
 μακραί, ἐϋξεστοί, ἐζευγμένοι εἰρύσσονται.
 πρῶτ' δ' ὑπηοῖοι σὺν τεύχεσι θωρηχθέντες,
 στησόμεθ' ἅμ' πύργους· τῷ δ' ἄλγιον, αἶκ' ἐθέλῃσιν
 ἐλθὼν ἐκ νηῶν περὶ τείχεος ἅμμι μάχεσθαι.
 ἅψ· πάλιν εἰς· ἐπὶ νῆας, ἐπεὶ κ' ἐριαύχενας ἵππους 280
 παντοίου δρόμου ἄστυ ὑπὸ πτόλιν ἡλασκάζων.
 εἴσω δ' οὐ μιν θυμὸς ἐφορμηθῆναι ἑάσει,
 οὐδέ ποτ' ἐκπέρσει· πρὶν μιν κύνες ἀργοὶ ἔδονται.

Hector opposes Polydamas, and determines to assault the Grecian camp on the succeeding day.

Τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη κορυθαίολος Ἔκτωρ·
 Πουλυδάμα, σὺ μὲν οὐκέτ' ἐμοὶ φίλα ταῦτ' ἀγορεύεις, 285
 δς κέλει κατὰ ἄστυ ἀλήμεναι αὐτίς ἰόντας.
 ἡ οὐπω κεκόρησθε ἐελμένοι ἐνδοθὶ πύργων;
 πρὶν μὲν γὰρ Πριάμοιο πόλιν μέροπες ἄνθρωποι
 πάντες μυθέσκοντο πολύχρυσον, πολύχαλκον·
 νῦν δὲ δὴ ἐξαπόλῳλε δόμων κειμήλια καλά· 290
 πολλὰ δὲ δὴ Φρυγίην καὶ Μηονίην ἐρατεινὴν
 κτήματα περνάμεν· ἵκει, ἐπεὶ μέγας ὠδύσατο Ζεὺς.
 νῦν δ' ὅτε πέρ μοι ἔδωκε Κρόνου παῖς ἀγκυλομήτεω,

to condemn this verse.—274. νύκτα μὲν εἰν ἀγορῇ σθένος ἔχομεν, 'we will keep the forces (strength) of our army in the agora, during the night,' i. e. within the city walls. Hector advised the contrary, 298. Two other interpretations are given: 1. "We will be vigorous in plans and council during the night," κρατήσομεν ἐν τῇ βουλῇ (Schol. A.) 2. "We will gain strength by remaining:" this, however could not be expressed by σθένος ἔχομεν.—280. εἰς· = εἰσεται.—281. δρόμον ἄστυ, 'give them enough of driving;' so B. L.—282. οὐ θυμὸς ἑάσει, 'his courage will not permit him,' i. e. will fail him. Heyne objects to ἑάσει, thinking some word like ἐφήσει, εἰήσει, is required.—283. πρὶν μιν, 'sooner shall,' see α'. 29.

286. κατὰ ἄστυ ἀλήμεναι, 'to be pent up within the city,' B. L.—287. κεκόρησθε. Dawes reads κεκόρεσθε, "at präteritum ubique η retinuit ut Od. θ'. 90, ψ'. 350" (H.) ἐλμένοι, coming from *ἐλέω*, has two *Fs* = *Fe* ἐλμένοι, like *Fe* ἐργμένοι.—291. The Schol. notes that Phrygia is here spoken of as distinct from the Troad, see γ'. 184. Φρυγίην = εἰς Φρυγίην.—292. περνάμενα, 'for sale,' 'offered for sale.' = *πωλού-*

κῦδος ἀρέσθ' ἐπὶ νηυσί, θαλάσσῃ τ' ἔλσαι Ἀχαιοὺς,
 νήπιε, μηκέτι ταῦτα νοήματα φαῖν' ἐνὶ δῆμῳ. 295
 οὐ γάρ τις Τρώων ἐπιπείσεται· οὐ γὰρ ἑάσω.
 ἀλλ' ἄγεθ', ὥς ἂν ἐγὼν εἶπω, πειθώμεθα πάντες.
 νῦν μὲν δόρκον ἔλεσθε κατὰ στρατὸν ἐν τελέεσσιν,
 καὶ φυλακῆς μνήσασθε, καὶ ἐγρήγορθε ἕκαστος·
 Τρώων δ' ὅς κτεάτεσσιν ὑπερφιάλως ἀνιάζει, 300
 συλλέξας λαοῖσι δότῳ καταδημοβορῆσαι,
 τῶν τινα βέλτερόν ἐστιν ἐπαυρέμεν, ἥπερ Ἀχαιοὺς.
 πρῶτ' δ' ὑπὸ ἰοῖσι σὺν τεύχεσι θωρηχθέντες,
 νηυσὶν ἐπὶ γλαφυρῇσιν ἐγείρομεν ὄξυν' Ἀρηα,
 εἰ δ' ἔτεόν παρὰ ναῦφιν ἀνέστη διός Ἀχιλλεύς, 305
 ἄλγιον, αἶ κ' ἐθέλῃσι, τῷ ἔσσεται. οὐ μιν ἔγωγε
 φεύξομαι ἐκ πολέμοιο δυσηχέος, ἀλλὰ μάλ' ἄντην
 στήσομαι, ἧ κε φέρησ' ἰμέγα κράτος, ἧ κε φεροίμην.
 ξυνὸς Ἐνυάλιος, καὶ τε κτανέοντα κατέκτα.

Achilles mourns his friend the long night through. He destines twelve Trojan captives as an offering at his pyre. The female captives mourn the gentle Patroclus; they wash and anoint his corpse.

Ὡς ἔκτωρ ἀγόρευ' ἐπὶ δὲ Τρῶες κελάδησαν, 310
 νήπιοι' ἐκ γάρ σφρων φρένας εἴλετο Παλλὰς Ἀθήνη.
 Ἔκτορι μὲν γὰρ ἐπύνησαν, κακὰ μητιόωντι·
 Πουλυδάμαντι δ' ἄρ' οὔτις, ὃς ἐσθλὴν φράζετο βουλήν.
 δόρκον ἔπειθ' ἔλονται κατὰ στρατόν· αὐτὰρ Ἀχαιοὶ

μενα, Hesych. see χ'. 45, *πενάς*.—294. *ἐπὶ νηυσί*, 'in battle at the ships' = *παρά*, "in pugna ad castra et in castris" (Heyne). As *ἔλσαι* has *F*, the *τε* cannot stand, and yet the copula is required: hence Heyne rejects the verse, or alters it to *ἀμφ' ἄλλα ἔλσαι Ἀχαιοὺς*. But the absence of the fluctuating *F* cannot be fully taken as a test of authenticity.—300. *κτεάτεσσιν ἀνιάζει*, 'anxious to save his wealth,' "est sollicitari ne deripiantur bona ab hostibus," a hint at the wealthy Polydamas, as if that were his object in drawing the forces into the city.—304. *ἐγείρομεν*, i. e. *ἐγειρώμεν*.—309. *ξυνὸς Ἐνυάλιος*, 'Enyalios sides with both (alternately) and oftentimes slays the slayer.' Cic. ad Div. vi. 4: "*Omnis belli Mars communis*." *κτανέοντα*, from *κτάω*, *κταίνω*, *κτανέω*, 'I desire to slay.' *τὸν ἐλπίζοντα κτείνει*, Eustath. *κατέκτα*, "cum notione τοῦ, εἴωθε κατακτείνει" (Heyne).

311. Heyne remarks the close connexion this plan of Hector's has to the completion of the Iliad. If the Trojans had followed the plan of Polydamas, and withdrawn within their walls, a second siege would have occurred, Hector would not have fallen beneath Achilles, and the city

παννύχιοι Πάτροκλον ἀνεστενάχοντο γοῶντες. 315
 τοῖσι δὲ Πηλεΐδης ἀδινοῦ ἐξῆρχε γόοιο,
 χεῖρας ἐπ' ἀνδροφόνους θέμενος στήθεσσιν ἑταίρου,
 πυκνὰ μάλα στενάχων· ὥστε λίς ἡϋγένειος,
 ὃ ρά θ' ὑπὸ σκύμνους ἐλαφηβόλος ἀρπάζῃ ἀνὴρ
 ὕλης ἐκ πυκινῆς· ὁ δέ τ' ἄχυνται ὕστερος ἐλθών· 320
 πολλὰ δέ τ' ἄγκε' ἐπῆλθε μετ' ἀνέρος ἱχνί' ἐρευνῶν,
 εἴ ποθεν ἐξεύροι· μάλα γὰρ δριμύνς χόλος αἰρεῖ·
 ὧς ὁ βαρυστενάχων μετεφώνεε Μυρμιδόνεσσι·
 ὦ πόποι, ἦ ῥ' ἄλιον ἔπος ἐκβαλον ἡματι κείνῃ,
 θαρσύνων ἥρωα Μενοίτιον ἐν μεγάροισιν· 325
 φῆν δέ οἱ εἰς Ὀπόεντα περικλυτὸν υἱὸν ἀπάξειν,
 ἴλιον ἐκπέρσαντα, λαχόντα τε ληΐδος αἶσαν.
 ἀλλ' οὐ Ζεὺς ἀνδρεσσι νοήματα πάντα τελευτᾷ.
 ἄμφω γὰρ πέπρωται ὁμοίην γαῖαν ἐρεύσαι
 αὐτοῦ ἐνὶ Τροίῃ· ἐπεὶ οὐδ' ἐμὲ νοστήσαντα 330
 δέξεται ἐν μεγάροισι γέρων ἱππηλάτα Πηλεύς,
 οὐδὲ Θέτις μήτηρ, ἀλλ' αὐτοῦ γαῖα καθέξει.
 νῦν δ' ἐπεὶ οὖν, Πάτροκλε, σεῦ ὕστερος εἰμ' ὑπὸ γαίαν,
 οὗ σε πρὶν κτεριῶ, πρὶν γ' Ἐκτορος ἐνθάδ' ἐνείκαι

itself could not be captured by that hero.—316. ἀδινοῦ γόοιο. This lament was forced from him by the impetuosity of his sorrow. "Unless I am mistaken," says Heyne, "three different species of lamentation were usual among the Greeks: 1st. The natural outburst of sorrow, as here. 2nd. The wailings of women over the corpse, as below, 839. 3rd. The solemn keening before the funeral, as ω'. 719, &c. ἀδινοῦ, 'continuous,' 'proprie enim δινὸν dicitur, quicquid est continuum, densum, confer-tim in unum locum coactum' (Heyne).—317. ἀνδροφόνους, 'his hero-slaying hands.' An epithet usual of Hector, like "*sævus Hector*" (Virg.) Some read ἀνδροφόνου, sc. ἑταίρου.—318. λίς ἡϋγένειος, 'a bearded lioness.' The ancients remark that the lion alone has a mane, the lioness a beard (pilos circum mentum); and that the "cubs" prove a lioness to be intended here. The word λεάινα is later than Homer. Virgil did not know this distinction, as he has "*fulva ceruice leæna*," Georg. iv. (409). λίς, for the accent see λ'. 239.—319. ἐλαφηβόλος, here gene-rally, 'the hunter,' = κυνηγός.—321. ἄγκεα, 'winding valleys,' "prima notio est de sinu inter montes" (H.) ἄγκ, ἀγξ, 'a bend,' ἀγκων, uncus, &c.—326. The Schol. remarks that hence it appears that Achilles, while at Pthia, was not aware of his own destiny, see verse 9. περικλυτὸν, 'rendered glorious,' by victory. Not an epitheton ornans (Schol.)—329. ἐρεύσαι, 'to redder,' ἐρυθρὰν ποιῆσαι (Schol.)—332. οὐδὲ Θέτις μήτηρ, 'ergo Thetis cum Peleo vixit' (Schol.)—334. Ἐκτορος τεύχεα,

τεύχεα καὶ κεφαλὴν, μεγαθύμου σείο φονῆος· 335
 δώδεκα δὲ προπάρειθε πυρῆς ἀπόδειροτομήσω
 Τρώων ἀγλαὰ τέκνα, σέθεν κταμένιοιο χολωθείς.
 τόφρα δέ μοι παρὰ νηυσὶ κορωνίσσι κείσεται αὐτως·
 ἀμφὶ δὲ σὲ Τρῳαὶ καὶ Δαρδανίδες βαθύκολποι
 κλαύσονται, νύκτας τε καὶ ἡμέματα δακρυχέουσαι, 340
 γὰς αὐτοὶ καμόμεσθα βίηφί τε δουρί τε μακρῷ,
 πειέρας πέρθοντε πόλεις μερόπων ἀνθρώπων.

ᾧ εἰπὼν ἐτάροισιν ἐκέλετο δῖος Ἀχιλλεύς,
 ἀμφὶ πυρὶ στήσαι τρίποδα μέγαν, ὄφρα τάχιστα 345
 Πάτροκλον λούσειαν ἀπο βρότον αἱματόεντα.
 οἱ δὲ λοετροχόον τρίποδ' ἴστασαν ἐν πυρὶ κηλέω,
 ἐν δ' ἄρ' ὕδωρ ἔχεαν, ὑπὸ δὲ ξύλα δαῖον ἐλόντες·
 γάστρην μὲν τρίποδος πῦρ ἄμφεπε, θέρμετο δ' ὕδωρ.
 αὐτὰρ ἐπειδὴ ζέσσειεν ὕδωρ ἐνὶ ἥνοπι χαλκῷ,
 καὶ τότε δὴ λούσαν τε, καὶ ἤλειψαν λίπ' ἐλαίῳ· 350
 ἐν δ' ὠτειλὰς πλῆσαν ἀλείφατος ἐννεώροιο·
 ἐν λεχέεσσι δὲ θέντες, ἐανῶ λιτὶ κάλυψαν
 ἐς πόδας ἐκ κεφαλῆς, καθύπερθε δέ, φάρεϊ λευκῷ.
 παννύχοιο μὲν ἔπειτα πόδας ταχὺν ἀμφ' Ἀχιλλῆα
 Μυρμιδόνες Πάτροκλον ἀνεστένάχοντο γοῶντες. — 355
 Ζεὺς δ' Ἥρην προσέειπε κασιγνήτην ἄλοχόν τε·

'the armour Hector owns,' i. e. the armour taken from Patroclus.—333. αὐτως, 'thus unburied,' = ἀταφος (Schol.).—341. καμόμεσθα, 'won by toil,' καμῖν est σὺν καμάτῳ τεύχειν (H.).—342. πειέρας πόλεις = 'rich, opulent cities,' cf. πίων δῆμος, εἰ. 710.—343. τρίποδ', τρίπους, h. l. non est, quod alibi, cui imponitur aliquod, sed ipse libes basi impositus' (Heyne).—347. ὕδωρ. "Possis mirari ὕδωρ in binis versibus 347, 348, occurrere modo priore brevi, modo producta; refero hoc ad modum iteratis literis pronuntiandi et sic syllabam producendi, ὕδωρ" (Heyne). Simply, when ὕ, it is in arsis, in thesis, ὕ.—349. ἥνοπι, 'glittering,' = splendidis; others (Schol.) render 'singing,' from ὧψ.—350. λίπ' ἐλαίῳ, 'richly with oil.' λίπα, adverbially, or with Donalds. = λίπτι dat. 'with olive oil,' see Gr. Gr. § 180.—351. ἐννεώροιο, 'nine years old.' The ancients appear to have attributed a certain mystic efficacy to nine years. Thus, βοῦς ἐννέωρος, Od. κ'. 19. The Aloidæ are mentioned as nine years old in Od. λ'. 310. See, regarding Minos, Od. ρ'. 179. In the present passage we may explain by reference to the period when this oil was brought from Thessaly, at the commencement of the expedition.—352. ἐανῶ 'ductile,' 'flowing,' from ἐάω. The substantive form has ᾗ short, from ἐννυμι. See B. L.

356-368. These verses are supposed by Heyne, Koeppen, and Wolf, to

Zeus altercation with Juno, and censures her because she has managed that Achilles should again take part in the fray.

Ἐπρηξας καὶ ἔπειτα, βοῶπις πότνια Ἥρη,
ἀνστήσας Ἀχιλῆα πόδας ταχύν· ἥ ῥά νυ σεῖο
ἔξ αὐτῆς ἐγένοντο κερηκομόωντες Ἀχαιοί.

Τὸν δ' ἡμείβετ' ἔπειτα βοῶπις πότνια Ἥρη 360
αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες!
καὶ μὲν δὴ πού τις μέλλει βροτὸς ἀνδρὶ τελέσσαι,
ὅσπερ θνητὸς τ' ἐστί, καὶ οὐ τόσα μῆδεα οἶδεν·
πῶς δὴ ἔγωγ', ἣ φημι θεάων ἔμμεν ἀρίστη,
ἀμφότερον, γενεῇ τε, καὶ οὐνεκα σὴ παράκοιτις 365
κέκλημαι, σὺ δὲ πᾶσι μετ' ἀθανάτοισιν ἀνάσσεις,
οὐκ ὄφελον Τρώεσσι κοτεσσαμένη κακὰ ῥάψαι;

Thetis arrives at the abode of Hæphæstus, and is hospitably received by Charis.

Ὡς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον. —
Ἥφαιστου δ' ἵκανε δόμον Θέτις ἀργυρόπεζα,
ἄφθιτον, ἀστερόεντα, μεταπρεπὲ ἀθανάτοισιν, 370
χάλκεον, ὃν ῥ' αὐτὸς ποιήσατο Κυλλοποδίων.
τὸν δ' εὖρ' ἰδρῶοντα, ἐλισσόμενον περὶ φύσας,
σπεύδοντα· τρίποδας γὰρ ἐείκοσι πάντας ἔτευχεν,
ἐστάμεναι περὶ τοῖχον ἐϋσταθέος μεγάροιο·
χρύσεια δέ σφ' ὑπὸ κύκλα ἐκάστω πυθμένι θῆκεν, 375
ὄφρα οἱ αὐτόματοι θεῖον δυσαΐατ' ἀγῶνα,

be the work of a Rhapsodist, to serve as a connecting link between this passage and that at π'. 432, regarding the decree of Jupiter, the crafty council of Hera, and the discord hence arising. Now, there is nothing in the lines internally to show they are non-Homeric, and it is unfair reasoning, first to maintain the *separate* composition of the parts of the Iliad from their want of connexion, and then to condemn, as Rhapsodic, passages intended to make that connexion clear.—356. Ζεὺς δ' Ἥρην προσέειπε. Yet, in next verse we have πότνια Ἥρη, a strong proof indeed of the fluctuation of the digamma.—357. καὶ, "importunum est cum ἔπειτα." Bentl. reads ἐπρηξας δ' ἔπειτα. ἐπρηξας, 'you have effected your object then, in having aroused,' &c.—362. τελέσσαι, scil. τοῦτο or ταῦτα, i. e. the arousing of Achilles.

371. Κυλλοποδιών, a diminutive from κυλλόπους. κυλλός is the Ionic form for χωλός.—373. ἐείκοσι πάντας, 'twenty tripods in all,' 'non pauciores quam viginti,' Latini dicunt 'tripodes ad viginti numero' (Heyne).—374. ἐϋσταθέος, 'well built,' = εὐπῆκτον.—375. ὑποθήκε = ἐπέθηκε κύκλα σφι ἐκάστω (ἐν) πυθμένι.—376. οἱ. The Schol.

ἦδ' αὖτις πρὸς δῶμα νεοίατο, θαῦμα ιδέσθαι.
 οἱ δ' ἦτοι τόσσον μὲν ἔχον τέλος, οὐατα δ' οὐπω
 δαιδάλεα προσέκειτο· τὰ ῥ' ἤρτυε, κόπτε δὲ δεσμούς.
 ὄφρ' ὄγε ταῦτ' ἐπονεῖτο ἰδυίησι πραπίδεσσιν, 380
 τόφρα οἱ ἐγγύθεν ἦλθε θεὰ Θέτις ἀργυρόπεζα.
 τὴν δὲ ἶδε προμολούσα Χάρις λιπαροκρήδεμνος,
 καλή, τὴν ὤπυιε περικλυτὸς Ἀμφιγυήεις·
 ἔν τ' ἄρα οἱ φῦ χειρὶ, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν·
 Τίπτε, Θέτι ταυνύπεπλε, ἰκάνεις ἡμέτερον δῶ, 385
 αἰδοίη τε φίλῃ τε; πάρος γε μὲν οὔτι θαμίξεις.
 ἀλλ' ἔπεο προτέρω, ἵνα τοι παρ ξένια θέλω.
 ὣς ἄρα φωνήσασα πρόσω ἄγε δια θεάων.
 τὴν μὲν ἔπειτα καθεῖσεν ἐπὶ θρόνον ἀργυροήλου,
 καλοῦ, δαιδαλέου· ὑπὸ δὲ θρήνυς ποσὶν ἔην· 390
 κέκλετο δ' Ἥφαιστον κλυτοτέχνην, εἰπέ τε μῦθον·
 Ἥφαιστε, πρόμολ' ὦδε! Θέτις νύ τι σείο χατίζει·
 τὴν δ' ἡμίβρετ' ἔπειτα περικλυτὸς Ἀμφιγυήεις·
 Ἥρ' αὖ νύ μοι δεινὴ τε καὶ αἰδοίη θεὸς ἔνδον,
 ἦ μ' ἐσάωσ' ὅτε μ' ἄλγος ἀφίκετο, τῆλε πεσόντα, 395

remark that this is = *αὐτῶ*, *For*, *εἰδὶ*, not the nom. *οἱ* = *ἐκεῖνοι*.
ἀγῶνα θεῶν = 'assembly of the gods.' Some of the Schol., enumerating
 the five meanings of *ἄγων*, 'de loco, de cœtu, de multitudine, de certa-
 mine, de templo,' take it in the last sense here; but this is an erroneous
 interpretation transferred from *ἦ*. 298.—378. *τόσσον*, i. e. (*ἐπὶ*) *τόσ-
 σον* (*ἐφ'* ὅσον), 'so far,' 'were completed up to this.'—379. *δεσμούς* =
 'rivets' = *τοὺς ἦλους*.—382. *Χάρις*. As Charis is represented to be wife
 of Vulcan here, while Venus is so in the *Odyssey*, the Chhorizontes have
 hence derived an argument for the diverse authorship of the poems. But
 Charis and Venus are but different names for ideal beauty, and severally
 are spouses of Vulcan from the surpassing beauty or gracefulness of his
 workmanship.—383. *ὤπυιε*, 'had in marriage,' 'matrimonio tenuit.'
 —386. *πάρος θαμίξεις*. *πάρος*, in the sense of *jamdudum*, has the
 present. Some read *θαμίξεις*.—392. *πρόμολ' ὦδε*, 'come just as you
 are,' ὦδε = ὡς ἔχεις. Some Schol. are censured by Aristarchus for ren-
 dering ὦδε = *huc*.—394. *δεινὴ*, &c. Vulcan speaks while yet in his labo-
 ratory.—395. *τῆλε* = *τηλόθεν*, i. e. *ἀπ' οὐρανοῦ*. The general tradi-
 tion of Vulcan's lameness was the cause of the myth here, and the different
 one in *α'*. 587. Endeavouring to explain this traditional lameness, some
 represented him as being hurled from heaven to Lemnos; others, into
 the ocean. Heyne refers the origin of the Lemnian fable to the fact that
 that island was wasted by volcanic fires; as the oceanic tradition is due to
 the physical theory of the union of fire and water, mystically expressed

μητρὸς ἐμῆς ἰότητι κυνώπιδος, ἥ μ' ἐθέλησεν
 κρύψαι, χωλὸν ἐόντα· τότε ἂν πάθον ἄλγεα θυμῷ,
 εἰ μὴ μ' Εὐρυνόμη τε Θέτις θ' ὑπεδέξατο κόλπῳ,
 Εὐρυνόμη, θυγάτηρ Ἀψορρόου Ὠκεανοῖο.
 τῇσι παρ' εἰνάετες χάλκεον δαίδαλα πολλά, 400
 πόρπας τε γναμπτάς θ' ἔλικας, κάλυκάς τε καὶ ὄρμους,
 ἐν σπῆϊ γλαφυρῷ· περὶ δὲ ῥόος Ὠκεανοῖο
 Ἀφρῷ μορμύρων ῥέειν ἄσπετος· οὐδέ τις ἄλλος
 ᾔδεν, οὔτε θεῶν, οὔτε θνητῶν ἀνθρώπων,
 ἀλλὰ Θέτις τε καὶ Εὐρυνόμη ἴσαν, αἶ μ' ἐσάωσαν. 405
 ἦ νῦν ἡμέτερον δόμον ἵκει· τῷ με μάλα χρεῶ
 πάντα Θέτι καλλιπλοκάμῳ ζωάγρια τίνειν.
 ἀλλὰ σὺ μὲν νῦν οἱ παράθες ξεινήϊα καλά,
 ὄφρ' ἂν ἐγὼ φύσας ἀποθείομαι ὄπλα τε πάντα.
 Ἦ, καὶ ἂπ' ἀκμοθέοιο πέλωρ αἶητον ἀνέστη, 410
 χωλεῦων· ὑπὸ δὲ κνήμαι ῥώνοντο ἀραιαί·
 φύσας μὲν ῥ' ἀπάνευθε τίθει πυρός, ὄπλα τε πάντα
 λάρνακ' ἐς ἀργυρέην συλλέξατο, τοῖς ἐπονείτο·
 σπόγγῳ δ' ἄμφι πρόσωπα καὶ ἄμφω χεῖρ' ἀπομόργνυ,
 αὐχένα τε στιβαρὸν καὶ στήθεα λαχνήνεντα· 415
 δῦ δὲ χιτῶν', ἔλε δὲ σκῆπτρον παχύ, βῆ δὲ θύραζε,
 χωλεῦων· ὑπὸ δ' ἀμφίπολοι ῥώνοντο ἀνακτι,
 χρύσειαι, ζωῆσι νεήνισιν εἰοικυῖαι.

by Vulcan sheltering under Ocean.—398. αἰ μὴ, &c. “Ad oceanum
 fere se recipere et confugere solent dii ab Olympo profugi et latebras quaerentes, accendentes forte notione, quod ad extremam terrae et caeli oram Oceanus sedem habet” (Heyne).—399. Ἀψορρόου, ‘circumfluent,’ flowing back into itself.—400. εἰνάετες. See note above, 351.—401. πόρπη = *fibula*, ‘clasp.’ ἔλικας, ‘armlets’ of ring-fashion, “brachii ornamentum” (Heyne). κάλυκες ‘clasp-tubes,’ i. e. tubes into which the tongue of the clasp fitted. Others explain as ornaments shaped like flower-buds.—410. αἶητον πέλωρ, ‘the wondrous monster;’ from ἀγαόμαι came ἀγῆτος, ‘admirable,’ ‘wondrous,’ and thence, as in *ραίω* from *ρήγω*, αἰρω-ἄγω, ἀγῆτος becomes αἶητος (Buttm.) Heyne deduces from *δατος*, = *ἄητος*, then with *F* αἶητος, or αἶητος. See B. L.—411. ὑπὸ θεῖ κνήμαι ῥώνοντο ἀραιαί, ‘his weak limbs moved quickly,’ “simpl. pro incessantibus” (H.) χωλεῦων Masc. Scil. Vulcanus supplied from πέλωρ.—413. λάρνακ', ‘chest,’ for the more common word *κεῖρω*.—417. ὑπερῖόνοντο αὐτῷ, for ὑπ' αὐτοῦ, i. e. supported his shoulders. “Verbum probabilius a *ρεῖν*, *ρόος*, *ρῶειν* ductum, nam notio motus ubique est primaria in *ἐρῶνόντο* et dictum quoque de motu *infirmitas*, Od. ψ'. 8.”

τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, ἐν δὲ καὶ αὐδῇ,
καὶ σθένος, ἀθανάτων δὲ θεῶν ἅπο ἔργα ἴσασιν. 420
αἱ μὲν ὑπαιθα ἀνακτος ἐποίπνουν· αὐτὰρ ὁ ἑρρών,
πλησίον, ἐνθα Θέτις περ, ἐπὶ θρόνου ἴζε φαεινοῦ·
ἐν τ' ἄρα οἱ φῦ χειρὶ, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν·
Τίπτε, Θέτι τανύπεπλε, ἰκάνεις ἡμέτερον δῶ,
αἰδοίη τε φίλη τε; πάρος γε μὲν οὔτι θαμίζεις. 425
αὔδα δ, τι φρονέεις· τελέσαι δέ με θυμὸς ἄνωγεν,
εἰ δύναιμαι τελέσαι γε, καὶ εἰ τετελεσμένον ἐστίν.

Thetis informs Hæphæstus of the object of her coming.

Τὸν δ' ἡμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·
"Ἡφαιστ', ἡ ἄρα δὴ τις, ὅσαι θεαὶ εἰς' ἐν Ὀλύμπῳ,
τοσσάδ' ἐνὶ φρεσὶν ᾗσιν ἀνέσχετο κήδεα λυγρά, 430
ὅσσ' ἔμοι ἐκ πασέων Κρονίδης Ζεὺς ἄλγε' ἔδωκεν;
ἐκ μὲν μ' ἀλλάων ἀλιάων ἀνδρὶ δάμασσαν,
Αἰακίδῃ Πηληϊ, καὶ ἔτλην ἀνέρος εὐνήν,
πολλὰ μάλ' οὐκ ἐθέλουσα· ὁ μὲν δὲ γήρᾳ λυγρῷ
κεῖται ἐνὶ μεγάροις ἀρημένος. ἄλλα δέ μοι νῦν 4 5
νιὸν ἐπεὶ μοι δῶκε γενέσθαι τε τραφέμεν τε,
ἕξοχον ἡρώων· ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος·
τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὥς γουνῶ ἀλωῆς,

—419. τῆς ἐν μὲν φρεσίν. Heyne, removing the comma after *νεήνισιν* *εἰοικύναι*, connects these with the girls to whom the statues are compared, not to the statues themselves. But this is to deprive the workmanship of its wondrous nature. A poet's fancy is not to be limited by the strict limits of possibility. And there are traditions of other miracles of art, as astonishing as these, e. g. the self-moving figures made by Dædalus, that of Pandora, and Salus, the guardian of Crete.—420. θεῶν ἅπο ἔργα, i. e. accomplishments suitable to creations originating with the gods. See Od. v. 72.—421. ἑρρών, 'proceeding,' 'moving onwards,' "certum esse arbitror ἑρρῆιν, simpliciter esse ἔρχεσθαι" (H.) Some Schol. from the phrase *ἔρρε* = *abi in malam rem*, gave the meaning of 'painfully moving,' 'limping,' to this word.—427. τετελεσμένον, 'if it be possible,' for 'si quid est quod jam ante factum est, potest sane illud fieri iterum.'

432. ἀλιάων, 'ocean nymphs,' *ἐναλίων θεῶν*. A married woman is styled *γυνὴ δμηθείσα*, an unmarried, *ἀδμης*. A metaphor, perhaps derived from breaking cattle in pairs for the yoke.—435. ἀρημένος, 'injured by old age.' From *ἀρά* = *βλάβη*, *damnum*, through the verb *ἀρήμι*; a being lengthened as in *Ἄρης*, &c. Others bring it from *αἰρεῖν*, but, if so, the form should be *ᾗρημένος*.—438. τὸν μὲν ἐγὼ,

νηυσὶν ἐπιπροέηκα κορωνίσιν Ἴλιον εἴσω,
 Τρῳαὶ μαχησόμενον· τὸν δ' οὐχ ὑποδέξομαι αὐτίς, 440
 οἵκαδε νοστήσαντα, δόμον Πηληϊὸν εἴσω.
 ὄφρα δέ μοι ζῶει καὶ ὄρᾳ φάος Ἑλλίοιο,
 ἄχνηται, οὐδέ τί οἱ δύνamai χραισμησαι ἰούσα.
 κούρην ἦν ἄρα οἱ γέρας ἔξελον υἷες Ἀχαιῶν,
 τὴν ἄψ ἐκ χειρῶν ἔλετο κρείων Ἀγαμέμνων. 445
 ἦτοι ὁ τῆς ἀχέων, φρένας ἔφθιεν· αὐτὰρ Ἀχαιοὺς
 Τρῳῆς ἐπὶ πρύμνησιν εἰλέον, οὐδὲ θύραζε
 εἶων ἐξιέναι· τὸν δὲ λίσσοντο γέροντες
 Ἀργείων, καὶ πολλὰ περικλυτὰ δῶρ' ὀνόμαζον.
 ἔνθ' αὐτὸς μὲν ἔπειτ' ἠναίνετο λοιγὸν ἀμύναι· 450
 αὐτὰρ ὁ Πάτροκλον περὶ μὲν τὰ ἄ τεύχεα ἔσεν,
 πέμπε δέ μιν πόλεμόνδε, πολὺν δ' ἄμα λαὸν ὅπασσεν.
 πᾶν δ' ἤμαρ μάρναντο περὶ Σκαιῇσι πύλῃσιν·
 καὶ νύ κε νυκτὴμαρ πόλιν ἔπραθον, εἰ μὴ Ἀπόλλων
 πολλὰ κακὰ ῥέξαντα, Μενoitίῳν ἄλκιμον υἱόν, 455
 ἔκταν' ἐνὶ προμάχοισι, καὶ Ἔκτορι κῦδος ἔδωκεν.
 τοῦνεκα νῦν τὰ σὰ γούναθ' ἰκάνομαι, αἱ κ' ἐθέλῃσθα
 υἷεῖ ἐμῷ ὠκυμόρῳ δόμεν ἄσπιδα καὶ τρυφάλειαν,
 καὶ καλὰς κνημίδας, ἐπισφυρίοις ἀραρυίας,
 καὶ θώρηχ'· ὃ γάρ ἦν οἱ, ἀπώλεσε πιστὸς ἐταῖρος, 460
 Τρῳαὶ δαμείς· ὃ δὲ κεῖται ἐπὶ χθονὶ θυμὸν ἀχέων.

Hæphæstus, promising a ready assent to Thetis, prepares to forge a suit of armour.

Τὴν δ' ἡμείβετ' ἔπειτα περικλυτὸς Ἀμφιγυήης·
 θάρσει, μή τοι ταῦτα μετὰ φρεσὶ σῇσι μελόντων.

&c. "Notandum, quod secundum Homerum Thetis educavit Achillem, non Chiron, ut scriptores recentiores."—444. The succeeding thirteen verses are rejected by Schol. A, &c., as being but a summary of what had previously been fully related, and because statement that Ulysses and Ajax urged Achilles to send Patroclus to the combat is false.—446. φρένας ἔφθιεν, 'vexed his heart,' lit. 'eat away.' The usual phrase is not φθίειν φρένας, but φθινόθειν φρένας. The penult of φθίειν is short here, as in §. 87.—449. ὀνόμαζον, 'promised,' 'offered,' as in Il. i. 121, where the parallel passage, 268, has ἐπίσχετο δῶρ' Ἀγαμέμνων.—458. υἷα, i. e. υἷει, dative of υἷς, υἷς, gen. υἱός, &c. The ancients questioned why no sword is mentioned here. It is plain the spear is not mentioned, because Achilles had not given his to Patroclus. The Schol. solves the question unsatisfactorily, ὅτι ἡ μάχαιρα παντὶ ἀρμόζει.—460. ὃ γάρ

αἱ γάρ μιν θανάτοιο δυσηχέος ὥδε δυναίμην
 νόσφιν ἀποκρύψαι, ὅτε μιν μόρος αἰνὸς ἰκάνοι· 465
 ὥς οἱ τεύχεα καλὰ παρέσσεται, οἳ τις αὐτὲ
 ἀνθρώπων πολλῶν θαυμάσσεται, ὅς κεν ἴδῃται.
 Ὡς εἰπὼν τὴν μὲν λίπεν αὐτοῦ, βῆ δ' ἐπὶ φύσας·
 τὰς δ' ἐς πῦρ ἔτρεψε, κέλευσέ τε ἐργάζεσθαι.
 φύσαι δ' ἐν χοάνοισιν εἰέκοσι πᾶσαι ἐφύσων, 470
 παντοίην εὐπρηστον αὐτμὴν ἐξανιέσαι,
 ἄλλοτε μὲν σπεύδοντι παρέμμεναι, ἄλλοτε δ' αὐτὲ,
 ὅππως Ἥφαιστός τ' ἐθέλοι, καὶ ἔργον ἄνοιτο.
 χαλκὸν δ' ἐν πυρὶ βάλλεν ἀτειρέα κασσίτερόν τε,
 καὶ χρυσὸν τιμῆντα καὶ ἄργυρον· αὐτὰρ ἔπειτα 475
 θῆκεν ἐν ἄκμοθῆτῳ μέγαν ἄκμονα· γέντο δὲ χειρὶ
 ραίστην κρατερήν, ἐτέρῃφι δὲ γέντο πυράγρην.

The description of the shield of Achilles.

Ποίει δὲ πρώτιστα σάκος μέγα τε στιβαρόν τε,
 πάντοσε δαιδάλλων, περὶ δ' ἄντυγα βάλλε φαεινὴν,
 τρίπλακα, μαρμαρέην, ἐκ δ' ἄργύρεον τελαμῶνα. 480

ἦν οἱ, for that (corselet) which he had, his faithful companion lost. The corselet (θώρηξ) is specified as the chief defensive armour.

476. γέντο. This verb is usually derived from ἔλετο, by contraction ἐλτο, then ἐντο, *γεντο*, and ($\gamma = F$) γέντο. It is, however, a passive syncope, derived from the present, and distinguished from the imperfect merely by this syncope; and derived from a root $\gamma\epsilon\upsilon = \gamma\acute{\alpha}\omega$, 'to take.' Buttmann is inclined to think it a dialectic form of ἔλετο, as κέντο is quoted from Alcman for κέλετο, the γ then is in place of the aspirate.—477. κρατερήν, elsewhere ραίστηρ is masculine, in the Ionic dialect feminine (Schol. A.)—478. On line 478 a long scholium is extant, explaining the texture of the shield by allegorical cosmogony. Thus the four metals mean the four elements; the five πύχαι are the five zones, &c. Heyne, in the true spirit of mere German criticism, censures altogether the introduction of this episode: "Clypei enim huius nulla est ratio ad carmen ejusque argumentum, nihil quod conjunctum sit cum actione Iliadis, nullam habet vim ad declarandam Achillis virtutem; altera parte non minus aliena est clypei sculptura ab Homericis ævi ne de Trojanis temporibus dicam, rudiori simplicitate." The shield of Hercules in Hesiod is made up of fragments from the Cyclic poets, but there are two celebrated imitations of the Homeric shield, that of Æneas in Virgil, and the view presented to Adam from Mount Pisgah (Milt. Par. Lost).

478. σάκος. The poet as yet speaks only of the foundation or mass of the shield. The ornaments on its outer surface commence, vs. 482.—

479. ἄντυγα. The 'edge' or 'rim' of the hammered metal was thinnest

πέντε δ' ἄρ' αὐτοῦ ἔσαν σάκεος πτύχες· αὐτὰρ ἐν αὐτῷ
ποiei δαίδαλα πολλὰ ἰδύνῃσι πραπίδεσσιν.

Ἐν μὲν γαίαν ἔτευξ', ἐν δ' οὐρανόν, ἐν δὲ θάλασσαν,
'Ἡελίον τ' ἀκάμαντα, Σελήνην τε πλήθουσαν,
ἐν δὲ τὰ τείρεα πάντα, τὰτ' οὐρανὸς ἔστεφάνωται, 485
Πληιάδας θ' Ὑάδας τε, τό, τε σθένος Ὠρίωνος,
'Ἀρκτον θ', ἣν καὶ ἄμαξαν ἐπὶ κλησὶν καλέουσιν,
ἥτ' αὐτοῦ στρέφεται, καὶ τ' Ὠρίωνα δοκεύει,
οἷη δ' ἄμμορος ἔστι λοετρῶν Ὠκεανοῖο.

(ἀντυγ' ὑπὸ πρῶτην, ᾧ λεπτότατος θείε χαλκός: υ'. 275), and consequently required to be strengthened by plates of metal, here threefold. D'Hancarville thought the words ἀντυγα τρίπλακα denoted the three great divisions into which the whole surface of the shield was divided.—480. τελαμῶν, 'the belt,' by which the shield was slung over the shoulder when not in actual use.—481. πτύχας, 'folds,' 'layers' of metal, one over the other; the upper two were bronze, the lower two cassiterus, and the middle of gold. The ornaments, therefore, were wrought in brass, cf. η'. 247. The ancients, endeavouring to interpret Homer allegorically, rendered πτύχες as 'zones,' but, as Heyne remarks, "Mirabilis res Sphæra terrestria Homerica ætate jam nota!" ἐν αὐτῷ, scil. σάκει, 'on its surface.'—483. ἐν μὲν, &c. The Schol. A. mentions the remarkable fact that Zenodotus, contented with the summary description of the shield, rejected the whole subsequent episode; but we know not the specific grounds of this rejection. Vico (in Coleridge's Intr.) brings this episode down to the time of Numa; see, however, ad fin.—484. σελήνην πλήθουσαν, 'the moon at her full,' = πλήρη, i. e. Πανσέληνον.—485. τείρεα, 'stars.' Some derive from τεράς, "immo a τείρω, τερεῶ, sculptum, tum figura expressa" (H.).—486. πληιάδας, cf. Virg. Georg. i. 187, 246.—487. Ἀρκτον. The greater bear was also called ἄμαξα. The ancients assert that the lesser bear, though known to the Phœnicians, was first made known to the Ionians by Thales, and hence the Wolfians derive an argument against the authenticity of this passage.—488. αὐτοῦ στρέφεται, 'revolves always in the same spot,' "eodem semper in loco" (H.) ὡς μὴ καταδυομένη (Schol.) Others render 'in the same spot as the Pleiades.' Ὠρίωνα δοκεύει, 'watches with suspicion Orion,' as being a hunter, but such an idea must have been represented on some celestial globe for 'in cælo ipso has siderum formas vix sibi jungit aliquis;' if so, some sort of celestial globe must have been known to the author of this passage.—489. οἷη δ' ἄμμορος, &c., 'but it alone bathes not in ocean's waters.' Yet *Ursa* is not the only star which never sets; this is the case with all the stars of the Arctic circle. We may answer, *Ursa major* was the only star of which this was known in Homer's time, the other stars of the Arctic circle not having been observed until a later period; or we may answer, with Aristotle, 'that that is the only one (metaphorically) which is the best known:' τὸ οἷη δ' ἄμμορος, κατὰ

Ἐν δὲ δῶω ποίησε πόλεις μερόπων ἀνθρώπων 490
 καλὰς. ἐν τῇ μὲν ῥα γάμοι τ' ἔσαν εἰλαπνίαι τε·
 νύμφας δ' ἐκ θαλάμων, δαΐδων ὑπο λαμπομενάων,
 ἡγίνεον ἀνὰ ἄστυ· πολλὰς δ' ὕμναιος ὀρώρει·
 κοῦροι δ' ὀρχηστῆρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν 495
 αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες
 ἱσταμέναι θαύμαζον ἐπὶ προθύροισιν ἐκάστη.
 λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι· ἐνθα δὲ νεῖκος
 ὠρώρει· δύο δ' ἄνδρες ἐνείκεον εἵνεκα ποινῆς
 ἀνδρὸς ἀποφθιμένον· ὅ μὲν εὐχετο πάντ' ἀποδοῦναι,
 δῆμῳ πιφαύσκων· ὁ δ' ἀνάλνετο μηδὲν ἐλέσθαι. 500
 ἄμφω δ' ἔισθην ἐπὶ ἵστορι πεῖραρ ἐλέσθαι.
 λαοὶ δ' ἀμφοτέροισιν ἐπήπυνον, ἀμφὶς ἀρωγοί·
 κήρυκες δ' ἄρα λαὸν ἐρήτυνον· οἱ δὲ γέροντες
 εἶατ' ἐπὶ ξεστοῖσι λίθοις, ἱερῷ ἐνὶ κύκλῳ·

μεταφοράν, τὸ γὰρ γνωριμώτατον, μόνον (Arist. Poet. xxv. § 8). Three other methods of solving the difficulty are mentioned by Heyne: 1st. ἀρκτος is put for all the stars of the Polar circle (Heraclitus). 2nd. οἷη is used merely in comparison with the previously mentioned stars (Apollonius). 3rd. The reading is corrupt. Heyne thinks the correction of Crates to have been ἡ τε καὶ ἀμμωρος, which, of course, settles the difficulty.—490. δῶω πόλεις. Agyllias of Corcyra supposed these two cities to have been Athens and Eleusis, and hence too was derived an argument for Homer's birth at Athens.—492. ὑπὸ λαμπομενάων, 'under the light of burning torches,' which were held high up, over the heads of the brides.—493. ἡγίνεον, to be pronounced as a trisyllable; the ι is long. Bentley proposes ἡγίνευν. ὕμναιος. Heyne thinks this word a proof of the later age of this episode. Homer nowhere else mentions the nuptial song, which is thought to have originated with the Attics.—495. βοὴν ἔχον, 'uttered their tones,' = ἐβόων. γυναῖκες = 'the matrons.'—496. θαύμαζον, 'gazed with admiration at.'—498. ποινῆς, 'the bloodmule,' or price of atonement for an involuntary murder. The Attic term was τὰ ὑποφόνια. For ἀποφθιμένον Zenodotus read ἀποκταμένον.—499. εὐχετο, 'vowed,' i. e. positively asserted.—500. πιφαύσκων, 'declaring.' ὁ δ' ἀνάλνετο, 'the other denied,' μηδὲν ἐλέσθαι, supply λέγων.—501. ἀμφω ἔισθην, 'both desired to terminate the matter by witnesses.' ἱστωρ = *conscious, intelligens*. The Schol. render ἐπὶ μάρτυρι, "*testibus adhibitis*" (H.) Others render 'judicially,' 'before a judge,' citing ψ. 486: ἵστορα δ' Ἀτρεΐδην Ἀγαμέμνονα θείομεν ἀμφω. πεῖραρ ἐλέσθαι = to make an end of the matter. Some explain by reference to the game in which two parties, each holding opposite ends of a rope, endeavour to pull it to themselves, see ν. 359.—502. ἐπηπύον, 'applauded,' "*acclamaverunt*" (H.)—504. ἱερῷ ἐνὶ κύκλῳ. If we consider that anciently there appears to have been a circular row of elevated

σκηπτρα δὲ κηρύκων ἐν χέρσ' ἔχον ἡεροφώνων· 505
τοῖσιν ἔπειτ' ἦισσον, ἀμοιβῆδης δὲ δικάζον.

κεῖτο δ' ἄρ' ἐν μέσσοισι δῶν χρυσοῖο τάλαντα,
τῷ δόμεν, δς μετὰ τοῖσι δίκην ἰθύντατα εἶποι.

Τὴν δ' ἐτέρην πόλιν ἀμφὶ δῶν στρατοὶ εἶατο λαῶν,
τεύχεσι λαμπόμενοι· δίχα δὲ σφισιν ἦνδανε βουλή, 510
ἢ διαπραθέειν, ἢ ἀνδριχα πάντα δάσασθαι,
κτῆσιν δσν πτολίεθρον ἐπήρατον ἐντὸς ἐέργει·
οἱ δ' οὔπω πείθοντο, λόχῳ δ' ὑπεθωρήσσοντο.
τείχος μὲν ῥ' ἄλοχοί τε φίλαι καὶ νήπια τέκνα
ῥύατ' ἐφεσταότες, μετὰ δ' ἀνέρες, οὓς ἔχε γῆρας· 515

seats in the centre of the agora set apart for judicial trials, we may translate, 'in the sacred circular seat of justice; *sacred*, because justice was the attribute of deity; *circular*, as appears from Eurip. *Orest.* 917, *ἐργαστὰς χραιῶν κύκλον*, and the well-known passage, Soph. *Ed. Tyr.* 417. Heyne, however, considers *κύκλος* to mean *ipse concessus* τῶν γερόντων, 'the assembly of sages ranged in a circle,' the epithet *ιερός* being = *eximii, praeclari, venerabiles*, just as above, κ'. 56, we had *ιερόν τέλος* applied to the guard.—506. *ἐν χερσ' ἔχον*, 'who held?' either the *litigants*, to show they had the privilege of publicly addressing the people, just as the Dicastes at Athens received also a *σκηπτρον* before entering the court: or the *judges*, as the symbol of their authority and power. The first is preferable, cf. *Od.* β'. 37, of Telemachus about to address the people, *στῆ δὲ μέσῃ ἀγορῇ, σκηπτρόν δὲ οἱ ἐμβαλε χεῖρι κήρυξ*.—506. *τοῖσιν = σύν τοῖσιν*, 'with these sceptres.' *ἦισσον*, 'rose up to plead;' scil. the litigants, or we may with Heyne render *τοῖσιν = ἐν τοῖσιν*, scil. *γέρονσι*, 'in medis eorum surgunt dicturi causam' (H.) *ἀμοιβῆδης*, 'alternately,' 'one after the other.' *δικάζον*, 'pleaded their cause.'—507. *δῶν χρυσοῖο τάλαντα*, either, 'the amount of the blood-money,' or the amount of the *sacramentum* (*παράστασις* or *πρωτανείον* of the Attic law courts), deposited by both parties to prevent frivolous litigation.—508. *δς . . . ἰθύντατα εἶπη*, 'who should plead his cause with strictest justice' = *δρθώτατα*. The sum was to be given to that one of the contending parties whose cause should appear to be most just, not to the judge who should pronounce sentence, as some render, since a special reward to a judge for deciding righteously is unheard of in antiquity.—509. *δῶν στρατοί*, i. e. an army of besiegers placed in two encampments, the better to surround or assault the city.—510. *δίχα σφῖσιν ἦνδανε βουλή*, i. e. the besiegers intended, by continuing the siege, to plunder the town altogether, or, if it yielded before, they proposed to leave half the property to the townsmen, and be content with the other half.—512. *ἐπήρατον*, 'fair,' 'desirable,' = a town remarkable for its buildings, &c.—513. *οἱ δς*, 'the townsmen.' *ἐπὶ θωρήσσοντο*, were secretly (*ὑπὸ*) armed for an ambuscade = *εἰς λόχον*.—

οἱ δ' ἴσαν ἤρχε δ' ἄρα σφιν Ἄρης καὶ Παλλὰς Ἀθήνη,
 ἄμφω χρυσείῳ, χρύσεια δὲ εἴματα ἔσθην,
 καλῶ καὶ μεγάλῳ σὺν τεύχεσιν, ὥστε θεῶ περ,
 ἀμφὶς ἀριζήλῳ λαοὶ δ' ὑπολίζονες ἦσαν.
 οἱ δ' ὅτε δὴ ῥ' ἴκανον, ὅθι σφίσιν εἴκε λοχῆσαι, 520
 ἐν ποταμῷ, ὅθι τ' ἀρδμὸς ἦν πάντεσσι βοτοῖσιν,
 ἔνθ' ἄρα τοίγ' ἵζοντ', εἰλυμένοι αἶθοπι χαλκῷ.
 τοῖσι δ' ἔπειτ' ἀπάνευθε δύν σκοποὶ εἶατο λαῶν,
 δέγμενοι ὀππότε μῆλα ἰδοῖατο καὶ ἔλικας βοῦς.
 οἱ δὲ τάχα προγένοντο, δύν δ' ἄμ' ἔποντο νομῆες, 525
 τερπόμενοι σύριγξι· δόλον δ' οὔτι προνόησαν.
 οἱ μὲν τὰ προῖδόντες ἐπέδραμον, ὥκα δ' ἔπειτα
 τάμνοντ' ἀμφὶ βοῶν ἀγέλας καὶ πῶεα καλὰ
 ἀργεννῶν ὄϊων· κτεῖνον δ' ἐπὶ μηλοβοτῆρας.
 οἱ δ' ὥς οὖν ἐπύθοντο πολλὴν κέλαδον παρὰ βουσίν, 530
 εἰράων προπάροιθε καθήμενοι, αὐτίκ' ἐφ' ἵππων
 βάντες ἀερσιπόδων μετεκίαθον, αἶψα δ' ἴκοντο.
 στησάμενοι δ' ἐμάχοντο μάχην ποταμοῖο παρ' ὄχθας,
 βάλλον δ' ἀλλήλους χαλκῆρεσιν ἐγχείρσιν.
 ἐν δ' Ἐρις, ἐν δὲ Κυδοιμὸς ὀμίλειον, ἐν δ' Ὀλοή Κῆρ, 535
 ἄλλον ζῶν ἐχουσα νεούτατον, ἄλλον ἄουτον,
 ἄλλον τεθνηῶτα κατὰ μόθον ἔλκε ποδοῖν·

515. ῥύατ' 'defended.' See B. L.—516. οἱ δ' ἴσαν, i. e. 'the townsmen.'—519. ἀμφὶς ἀριζήλῳ, 'radiant all round' (B. L.) ὑπολίζονες, 'of smaller stature.' "Tenendum est quod ὀλίγος, Homero semper est, *parvus non paucus*" (H.)

520. 89i εἴκε, 'where it seemed fitting to them.' εἴκε = εἶκε, εἰκόσ ἦν.—521. ἀρδμὸς, 'a watering place' = ποτισμὸς.—522. εἰλυμένοι, 'shielded,' 'covered with brazen shields,' "spectat ad situm sedentis et inclinantis corpus, insidentisque calcibus."—523. τοῖσι, i. e. for the townsmen in ambush.—525. οἱ δὲ, i. e. the oxen and sheep of the besiegers, see 528.—527. ἐπέδραμον, 'seeing the flocks beforehand, ran in on them.'—528. τάμνοντ' ἀμφὶ = ἀμφιτάμνοντο, 'cut off on all sides,' intercepted, see λ'. 401.—529. κτεῖνον δ' ἔπι, 'and slew moreover;' reading ἐπὶ we must render, 'slew the shepherds who were over them.'—530. οἱ δὲ, i. e. 'the besiegers.'—531. εἰράων προπάροιθε καθήμενοι, 'as they sat in their place of council,' i. e. in the sacred position set apart in the centre of the camp for public deliberation, &c. The use of the Latin *pro concione* is analogous.—533. στησάμενοι, 'marshalling themselves in order,' "instruentes aciem" (H.)—535-540. Are read also in Hesiod's shield of Hercules, vs. 156-159: "Similliores sunt venæ Hesiodæ quam Homericæ" (H.)—535. ὀμίλειον, 'fought,' 'combated.' The commen-

εἶμα δ' ἔχ' ἀμφ' ὤμοισι δαφοινεὸν αἵματι φωτῶν.
ὠμίλευν δ', ὥστε ζωοὶ Βροτοί, ἡδ' ἐμάχοντο,
νεκρούς τ' ἀλλήλων ἔρνον κατατεθνηώτας. 540

Ἐν δ' ἐτίθει νειὸν μαλακὴν, πείριαν ἄρουραν,
εὐρέϊαν, τρίπολον· πολλοὶ δ' ἀροτῆρες ἐν αὐτῇ
ζεύγεα δινεύοντες ἐλάστρεον ἔνθα καὶ ἔνθα.
οἱ δ' ὅποτε στρέψαντες ἰκοίατο τέλσον ἀρούρης,
τοῖσι δ' ἔπειτ' ἐν χερσὶ δέπας μελιηδέος οἴνου 545
δόσκειν ἀνὴρ ἐπιών· τοὶ δὲ στρέψασκον ἀν' ὄγμους,
ἰέμενοι νειοῖο βαθείης τέλσον ἰκέσθαι.
ἡ δὲ μελαίνειτ' ὀπισθεν, ἀρηρομένη δὲ ἑώκει,
χρυσείη περ ἐούσα· τὸ δὴ περὶ θαῦμα τέτυκτο.

Ἐν δ' ἐτίθει μέμενος βαθυλήϊον· ἔνθα δ' ἔριθοι 550
ἦμων, ὅξείας δρεπάνας ἐν χερσὶν ἔχοντες.
δράγματα δ' ἄλλα μετ' ὄγμον ἐπήτριμα πίπτον ἔραζε,
ἄλλα δ' ἀμαλλοδετῆρες ἐν ἔλλεδανοῖσι δέοντο.
τρῆς δ' ἄρ' ἀμαλλοδετῆρες ἐφέστασαν· αὐτὰρ ὀπισθεν
παῖδες δραγμαεύοντες, ἐν ἀγκαλίδεσσι φέροντες, 555
ἀσπερχῆς παρέχον· βασιλεὺς δ' ἐν τοῖσι σιωπῇ
σκῆπτρον ἔχων ἐστήκει ἐπ' ὄγμον γηθόσυνος κῆρ.
κῆρυκες δ' ἀπάνευθεν ὑπὸ δρυὶ δαῖτα πένοντο,
βοῦν δ' ἱερεύσαντες μέγαν ἄμφεπον· αἱ δὲ γυναικες
δεῖπνον ἐρίθοισιν, λεύκ' ἄλφита πολλὰ πάλυννον. 560

tators quote Virg. *Æn.* viii. 700: "*Servit medio in certamine Martis.*"—
536. *δοντον*, 'as yet unwounded' = *ἀτρωτον*.—539. *ὠμίλευν*, 'fought,'
scil. the Fates, &c., fought like the mortals.—541. *νειὸν μαλακὴν*, 'soft
land, freshly turned by the plough.'—542. *τρίπολον*, 'thrice ploughed.'
Hesiod mentions land ploughed four times, *τετράπολον*, in continuation.
—543. *δινεύοντες*, the same as *στρέφοντες*, below.—545. *μελιηδέος*: *εος*
is to be pronounced as a monosyllable, *οῖνος* being digammated.—546. *ἀν'*
ὄγμους, 'in line,' or order. The proper and strict meaning of *ὄγμος* is
series, *τάξις*. Thus below, the word means the line of fallen swatches,
see 552 and 557. The Schol. Brev. render by, 'through the furrows,'
τοῦ ἀρότρου τομαί.—547. *τέλσον ἀρούρης*, the end of the field, where
they would rest awhile and receive refreshment, cf. ν'. 707. *βαθείης*,
'the deep, soft soil.'—548. *ἀρηρομένη*, 'like land actually ploughed,'
from *ἀρω*, a reduplicated form.—549. *περὶ* = *περισσῶς*, *admodum*.—
550. *ἐριθοι*, 'workmen,' here 'reapers,' usually derived from *ἐρα* = *terra*.
—552. *μετ' ὄγμον*, 'in line,' or series, see 546. After this verse Agyl-
lias of Corcyra inserted another, *καρπὸν Ἑλευσινίης Δημήτερος ἀγλαο-*
δώρου, doubtless for the purpose mentioned, vs. 490.—553. *ἐλλεδανοῖσι*,
'with sheaf-bands,' from *ἐλω*, *φέλω*, *εἴλω*, see B. L.—556. *βασιλεὺς*,

Ἐν δ' ἐτίθει σταφυλῇσι μέγα βροίθουσαν ἀλωήν,
 καλήν, χρυσεῖην· μέλανεσ δ' ἀνὰ βότρυες ἦσαν·
 ἐσθήκει δὲ κάμαξι διαμπερὲς ἀργυρέησιν.
 ἄμφι δὲ κυανέην κάπιτον, περὶ δ' ἔρκος ἔλασσεν
 κασσιτέρου· μία δ' οἷη ἀταρπιτὸς ἦεν ἐπ' αὐτήν, 565
 τῇ νίσσοντο φορῆες, ὅτε τρυγόωεν ἀλωήν.
 παρθενικαὶ δὲ καὶ ἡῖθεοι, ἀταλὰ φρονέοντες,
 πλεκτοῖς ἐν ταλάροισι φέρων μελιηδέα παρπόν.
 τοῖσιν δ' ἐν μέσσοισι πᾶϊς φόρμιγγι λιγέῃ
 ἱμερόεν κιθάριζε· λίνον δ' ὑπὸ καλὸν ᾄδειεν 570
 λεπταλὲρ φωνῇ· τοὶ δὲ ῥήσσοντες ἀμαρτῇ
 μόλπῃ τ' ἰυγμῷ τε πυσὶ σκαίροντες ἔποντο.
 Ἐν δ' ἀγέλην ποίησε βοῶν ὀρθοκραϊράων·
 αἱ δὲ βύες χρυσοῖο τετεύχато κασσιτέρου τε·
 μυκηθμῷ δ' ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε, 575
 παρ ποταμὸν κελάδοντα, παρὰ ρόδανδον δονακῆα.

here simply 'the master, or 'owner' of the farm.—559. *ἱερεύσαντες*, simply, 'having slaughtered.'—560. *ἄλφιτα πάλυνον*, they showered fine flour on the meat whilst roasting, and thus formed a sort of crust on its surface.—562. *βότρυες*, 'clusters.' *βότρυς* is the cluster of grapes; *σταφυλή*, the stem or pedicle by which the cluster hangs from the vine.—563. *ἀργυρέησι*. Some have *ἀργυρέοισι*, but *κάμαξ*, masculine, is a trench or *fosse*, feminine, a vine prop or stake.—567. *ἀταλὰ φρονέοντες*, 'with gentle thoughts,' befitting the season of youth's enjoyment.—570. *λίνον ὑπὸ καλὸν ᾄδει*. Altogether there are three methods proposed: 1. (τὸ) *λίνον ὑπῆδε, καλὸν σὺν λεπταλὲρ φωνῇ*, 'the chord of the harp attuned pleasantly with his clear voice,' "ut chorda succinat voci pueri cantillantis submissa." 2. The nom. to *ὑπῆδε* is *παῖς*, 'the boy with clear voice, sang sweetly to the instrument; or, 3. Read *Λίνον* (masc.), the boy sang the song of Linus, &c. The Linus song was very ancient, akin to the Bormos and Manneros, and was the lament for the beauty of spring destroyed by the summer heat; see Mull. Lit. Gr. chap. ii. Of these Heyne prefers the second: "*Puer cecinit suaviter voce submissa, vel, tenera, ad fides*."—571. *ῥήσσοντες*. Supply *γῆν*, beating the earth in time, cf. Hor. "*fossor ter pepulit terram*."—572. *μόλπῃ*, 'with graceful movement.' *μόλπη* is applied to any graceful motion, as well as to song; see Mull. Lit. Gr. chap. ii. *σκαίροντες*, 'skipping.' We can hardly, with some, add the adverb 'lightly,' cf. Od. κ'. 412: *πόρτιες σκαίροντες*.—575. *ἀπὸ κόπρου*, 'from the stall-yard.'—576. *περὶ ρόδανδον δονακῆα*, 'beside a reedy ground waving in the breeze.' *δονακεύς* is the substantive; yet Heyne fairly enough wonders how a plot of sedge and reeds should grow on the banks of a rapid river. Zenodotus read *διὰ*, i. e. "*boves properantes ad fluvium sonantem, per*

χρούσειοι δὲ νομῆες ἅμ' ἐστιχώωντο βόεσσιν,
 τέσσαρες, ἐννέα δέ σφι κύνες πόδας ἄργοι ἔποντο.
 σμερδαλιῶ δὲ λέοντε δύ' ἐν πρώτῃσι βόεσσιν
 ταῦρον ἐρύγμηλον ἔχέτην· ὁ δὲ μακρὰ μεμυκῶς 580
 ἔλκετο· τοὺς δὲ κύνες μετεκίαθον ἠδ' αἰζήοι.
 τῷ μὲν ἀναρρήξαντε βοὸς μέγαλοιο βοεῖην,
 ἔγκατα καὶ μέλαν αἶμα λαφύσσετον· οἱ δὲ νομῆες
 αὐτῶς ἐνδίεσαν, ταχέας κύνας ὀτρύνοντες.
 οἱ δ' ἦτοι δακείν μὲν ἀπετρωπῶντο λεόντων, 585
 ἰσταμένοι δὲ μάλ' ἐγγὺς ὑλάκτεον, ἔκ τ' ἀλέοντο.
 Ἐν δὲ νομὸν ποίησε περικλυτὸς Ἀμφιγυήεις,
 ἐν καλῇ βήσση, μέγαν οἰῶν ἀργεννάων,
 σταθμούς τε κλισίας τε κατηρεφέας ἰδὲ σηκοὺς.
 Ἐν δὲ χορὸν ποίκιλλε περικλυτὸς Ἀμφιγυήεις, 590
 τῷ ἔκελον, οἷόν ποτ' ἐνὶ Κνωσῷ εὐρέη
 Δαίδαλος ἥσκησεν καλλιπλοκάμῃ Ἀριάδνῃ.
 ἔνθα μὲν ἦθεοι καὶ παρθένοι ἀλφεσίβοιαι
 ὠρχεύντ', ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες.

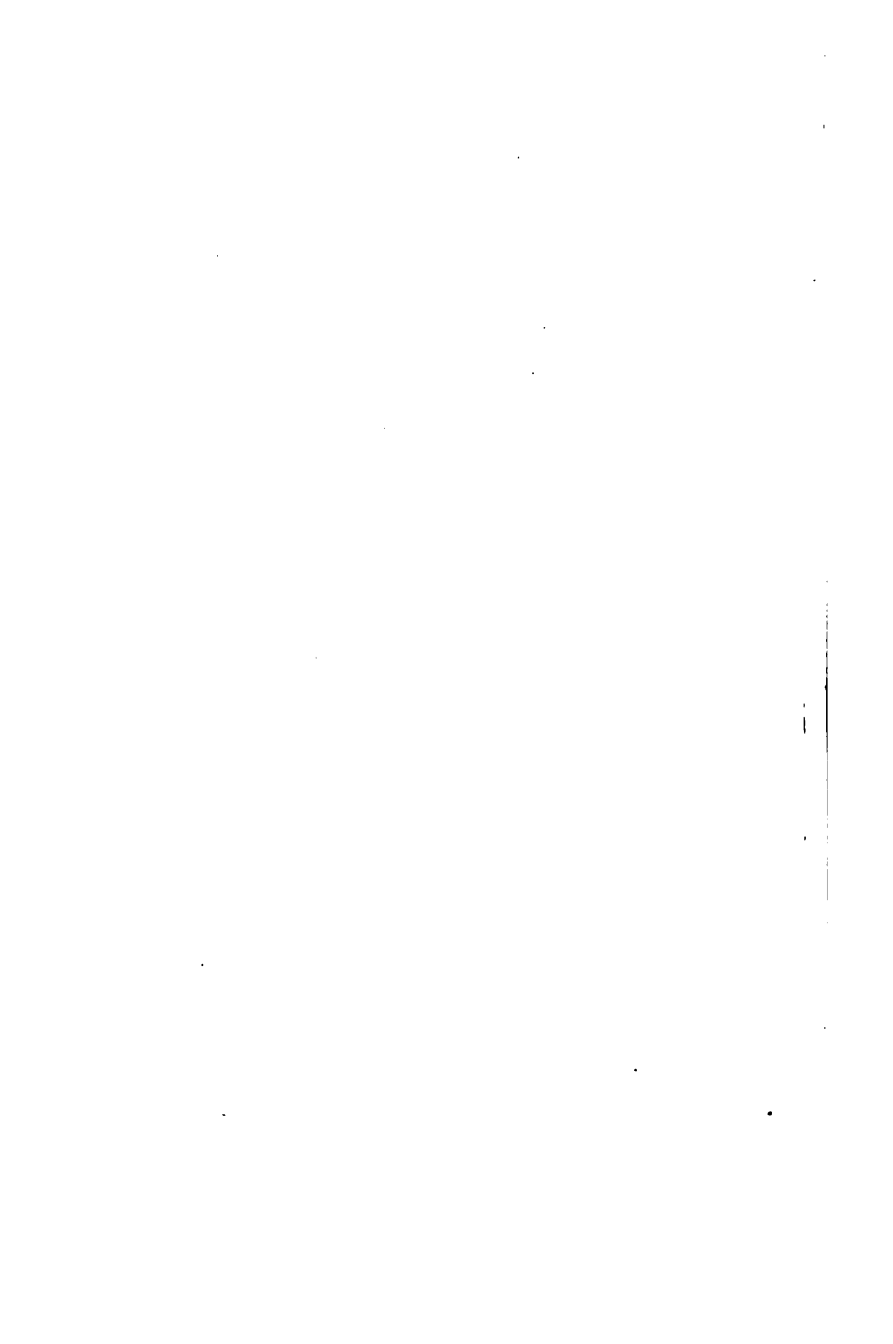
arundinetum mobile, a vento agitatum. Others for *ρόδανδον* read *ῥαδανδον*, 'moving,' from *κραδαίνω*. Knight has *ροδανδον*, *rosacidum*, and thinks this very ancient word a proof of the genuineness of the episode. In old editions the text has *περιροδανδον*, *δονακῆα*, 'rapidly flowing,' 'reedy,' both as epithets of the river.—579. *σμερδαλιῶ λέοντε*, "memorari duo leones prædatum egressos, ex more leonum, bene notaverat Koeppen" (H.).—580. *ἐρύγμηλον*, 'bellowing,' from *ἐρύγω*, see B. L. under *βροχθός*.—581. *τοὺς δὲ κύνες*, 'them,' i. e. the two lions. The common editions have *τὸν δὲ κύνες*, but it was not the *bull* the dogs pursued, but the lions.—583. *λαφύσσετον*. Naturalists remark this characteristic of the lion, that before he eats the flesh, he laps up the blood of his victim.—584. *ἐνδίεσαν*, 'urgently pursued,' from *δίημι* = *διώκω*.—585. *λεόντων*. The construction is *ἀπετρωπῶντο τῶν λεόντων*, *ὥστε*.—586. *ἐκ δ' ἀλέοντο*, 'yet still they avoided that,' scil. *τοῦ δακείν*.—587. *νομὸν*, 'flock,' hence the epithet *μεγάν*.—589. *σταθμούς*, the stations of the young of the flocks in the fields. The epithet *κατηρεφέας*, belongs to *σταθμοὶ* and *κλισίαι*, not to *σηκοί*, "nam caules aut septa ovium non sunt tecta" (H.).—590. *χορὸν ποίκιλλε*, 'arranged the semblance of a dance.' The Schol. take *χορὸν* in its proper meaning, 'adorned a place for dancing.' Heyne remarks that the attributing the introduction of this species of Cretan dance to Dædalus, proves its very high antiquity. A dance of Ariadne in relieve is attributed to Dædalus by Pausanias, ix. 793. The comparison of the mazes of this dance with those of the labyrinth is due to later poets only.—593. *ἀλφεσίβοιαι*, 'dower-winning.' The girls are said to win the oxen which were given

τῶν δ' αἱ μὲν λεπτὰς ὀθόνας ἔχον, οἱ δὲ χιτῶνας 595
 εἶατ' ἐϋννήτους, ἦκα στίλβοντας ἐλαίῳ·
 καὶ ῥ' αἱ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας
 εἶχον χρυσείας ἐξ ἀργυρέων τελαμώνων.
 οἱ δ' ὅτε μὲν θρέξασκον ἐπισταμένοισι πῶδεσσιν
 ῥεῖα μάλ', ὥς ὅτε τις τροχὸν ἄρμενον ἐν παλάμῃσιν 600
 ἐζόμενος κεραμεὺς πειρήσεται, αἶ κε θέρσιν·
 ἄλλοτε δ' αὖ θρέξασκον ἐπὶ στίχας ἀλλήλοισιν.
 πολλὸς δ' ἡμερόεντα χορὸν περιστάθ' ὅμιλος,
 τερπόμενοι· μετὰ δὲ σφιν ἐμέλπετο θεῖος ἀοιδός,
 φορμίζων· δοιὼ δὲ κυβιστητῆρε κατ' αὐτούς, 605
 μολπῆς ἐξάρχοντος, ἐδίνενον κατὰ μέσσους.
 Ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος Ὠκεανοῖο,
 ἄντυγα πὰρ πυμάτην σάκεος πύκα ποιητοῖο.
 Αὐτὰρ ἐπειδὴ τεύξε σάκος μέγα τε στιβαρόν τε,
 τεύξ' ἄρα οἱ θώρηκα, φαινότερον πυρὸς αὐγῆς· 610
 τεύξε δὲ οἱ κόρυθα βριαρὴν, κροτάφοις ἀραρυῖαν,
 καλήν, δαιδαλέην· ἐπὶ δὲ χρύσειον λόφον ἦκεν·
 τεύξε δὲ οἱ κνημίδας ἑανοῦ κασσιτέριοι.
 Αὐτὰρ ἐπεὶ πάνθ' ὅπλα κάμε κλυτὸς Ἀμφιγυήεις,
 μητρὸς Ἀχιλλῆος θῆκε προπάροιθεν αἶρας. 615
 ἦ δ', ἱρηξ ὥς, ἄλτο κατ' Οὐλύμπου νιφόμεντος,
 τεύχεα μαρμαίροντα παρ' Ἠφαίστοιο φέρουσα.

by their suitors to their parents, as *ἑέδνα* or sponsal gifts.—595. αἱ μὲν = 'the maidens.' οἱ δὲ, the youths.—596. ἦκα στίλβοντας ἐλαίῳ, 'shimmering softly with brightness.' ἐλαίῳ used for brilliancy, the sheen of shot silk, &c. (H.) Others supply ὥσει, 'as if with oil.'—599. θρέξασκον, 'bounded' in a circle, then danced in rows towards each other, Schol.—600. A verse cited by Strabo to refute Eporus, who made Anacharsis the first inventor of the potter's wheel. Heyne cites a sort of critical note of Seneca (Ep. xc.): "Anacharsis invenit rotam figuli, cujus circuitu vasa formantur, dein, quia apud Homerum invenitur figuli rota, mavult videri versus falsos esse quam fabulam."—601. αἶ κε θέρσιν, 'whether it will run freely.'—604. τερπόμενοι, enallage of number, πῶλλος precedes.—605. κυβιστητῆρας, 'gesticulators'; these are the Coryphæi, or leaders of the chorus, οἱ ἐξάρχοντες μολπῆς, both in singing and dancing.—606. So in Hesiod, the shield is surrounded by the ocean.—610. θώρηκα. An elaborate description of a thorax had already been given, λ'. 19, &c. There was no need to describe one again.—612. ἑανοῦ, 'ductile'; see B. L., and note on book iii. 52.

Vico and other writers infer the comparatively late period of Homer

from this episode of the shield. The chief argument brought forward by these writers proves a little too much. They assert that such workmanship as is here described belongs to a period even subsequent to Pisistratus and Numa. Now, if the authenticity of the episode depend upon its similarity to any possible stage or era of art, we must conclude that the episode never was composed at all, for no technical skill could possibly form the pictures here represented. Such writers, and, indeed, most commentators, have examined Homer by the tests of reality, possibility, &c., leaving out altogether the fantasies and inventions of a pure poetic imagination. It is only possible, in painting or sculpture, to represent a single position lasting for ever—no motion or transition can be described—yet here in the shield all the pictures are moving tableaux. The oxen plough, and then the ground grows dark beneath the share; the youths and maidens dance, now in a circle, now in rows; the reaper cuts the swathes, and these in turn are bound by gleaners. All is a living and moving drama, not the fixed daguerreotype of plastic art.



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